

VOL. XXIX, No. 6

PRICE, 25 CENTS

# THE INLAND PRINTER

September MCMII



A little higher  
priced than other  
makes,  
but its superior  
qualities  
justify  
the additional  
expenditure

V S E

# WESTON'S LEDGER PAPER

BYRON WESTON CO.  
DALTON, MASSACHUSETTS

Mills at  
Dalton, Mass.

Our  
Selling Agents in  
Chicago are  
**BRADNER  
SMITH  
& CO.**

C. B. PRESCOTT, Pres.  
T. HENRY SPENCER, Asst. Treas.

**Valley Paper Co.**  
Manufacturers of  
Chemically Pure  
PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
Solar Printing.  
Holyoke, Mass., U.S.A.

"Valley Paper Co. No. 1 Bond 1902"  
No. 1 Bond Regular List  
"Commercial Bond 1902"  
One-half Regular List  
"Valley Library Linen"  
For High-grade Papeteries  
"Valley Paper Co. Linen Ledger 1902"  
A Strictly No. 1 Ledger  
"Commercial Linen Ledger" Lead all the  
"Our Ledger" No. 2 Ledgers  
"French Linen," wove and laid  
Cream Laid Linen and White Wove Bond  
The Foremost of No. 1 Linens  
"Old English Linen and Bond"  
Standard for Fine Commercial Work  
"Congress Linen and Bond"  
The best low-priced Linen and Bond made  
"Old Valley Mills 1902" Extra-superfine  
"Valley Paper Co. Superfine"  
As good as the best  
Extra-fine quality  
"Valley Forge" Flats

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND  
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

**Holyoke, Mass., U. S. A.**  
Selling Agents for Chicago:  
WROE & BIGELOW, 1106-7 MONADNOCK BLDG.

**Old Berkshire Mills**

Established 1801. 1901, Our Centennial.

FIRST-CLASS FLAT AND FOLDED  
**PAPERS**

These papers recommend themselves  
as unexcelled for Correspondence,  
Business or Pleasure, and for Legal  
Blanks and Important Documents.

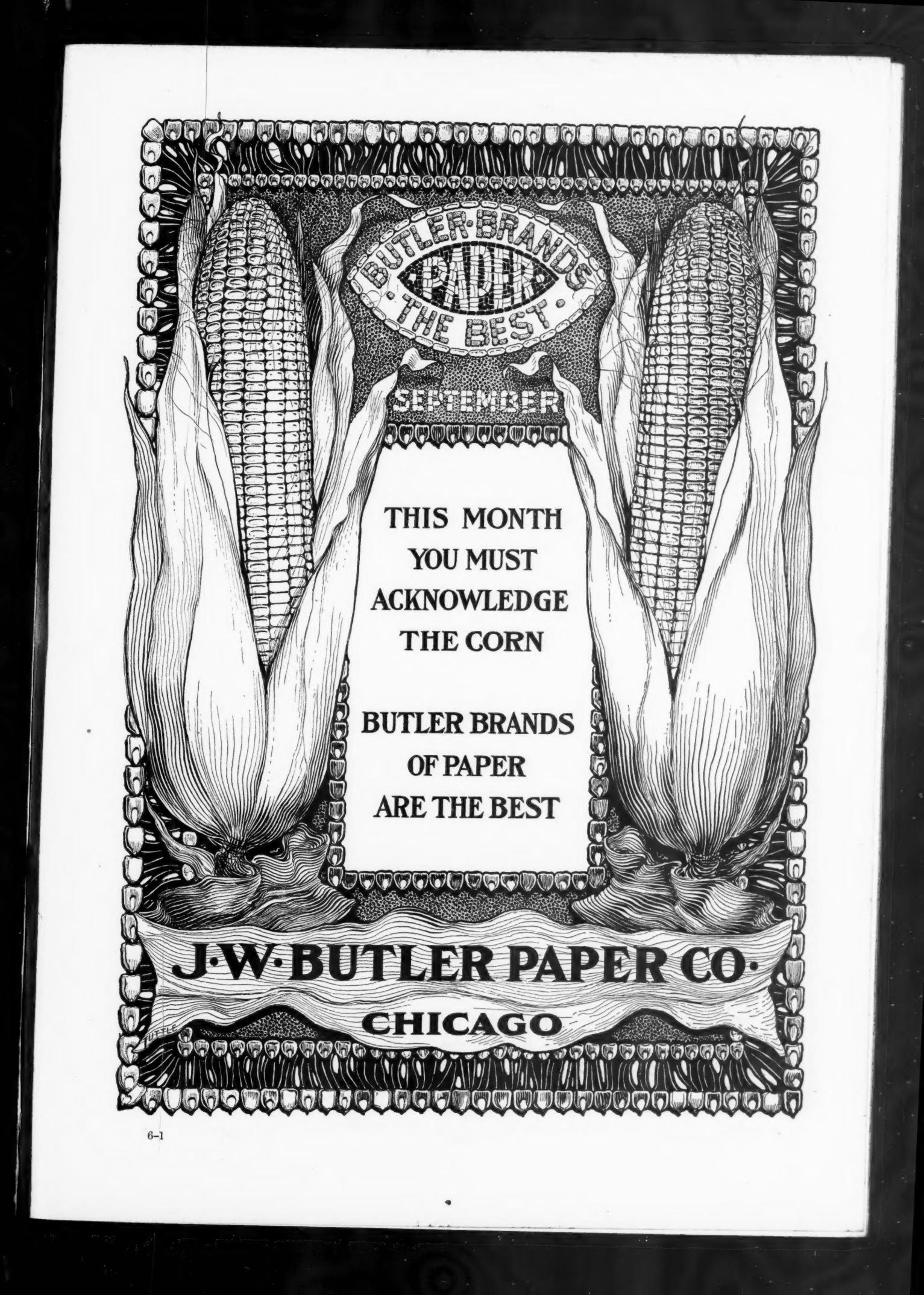
**EXTRA SUPERFINE  
BRISTOL BOARD**

WHITE AND CREAM,  
ALL REGULAR WEIGHTS,  
CARRIED IN STOCK.

Manufactured by  
**Old Berkshire Mills Co.**  
DALTON, MASS., U.S.A.







BUTLER BRANDS  
THE BEST.  
SEPTEMBER

THIS MONTH  
YOU MUST  
ACKNOWLEDGE  
THE CORN

BUTLER BRANDS  
OF PAPER  
ARE THE BEST

J.W. BUTLER PAPER CO.

CHICAGO

# THE SIMPLEX ONE-MAN TYPE SETTER

**219**

## WEEKLY PAPERS

now using Simplex Machines, mostly  
one in each office, occasionally two.

**186**

## DAILY PAPERS

now using Simplex Machines, from one  
to four in each office.

*Besides numerous Semi-Weeklies,  
Book Offices, Magazines, etc.*

Success like this could not have been secured unless  
there were remarkable merits in the machine.

Remarkable success does not come to any ordinary or  
commonplace machine. Such success is a proof of merit—  
and unusual merit. It must meet a necessity of the trade,  
and meet it well.

No publisher can afford to neglect a machine which  
has attracted the attention and approval of so many pub-  
lishers in so short a time.

Let us tell you about it. Information costs nothing,  
and an inquiry does not carry with it any obligation to buy.

But our easy terms of sale or lease *are* very attractive,  
that's a fact.

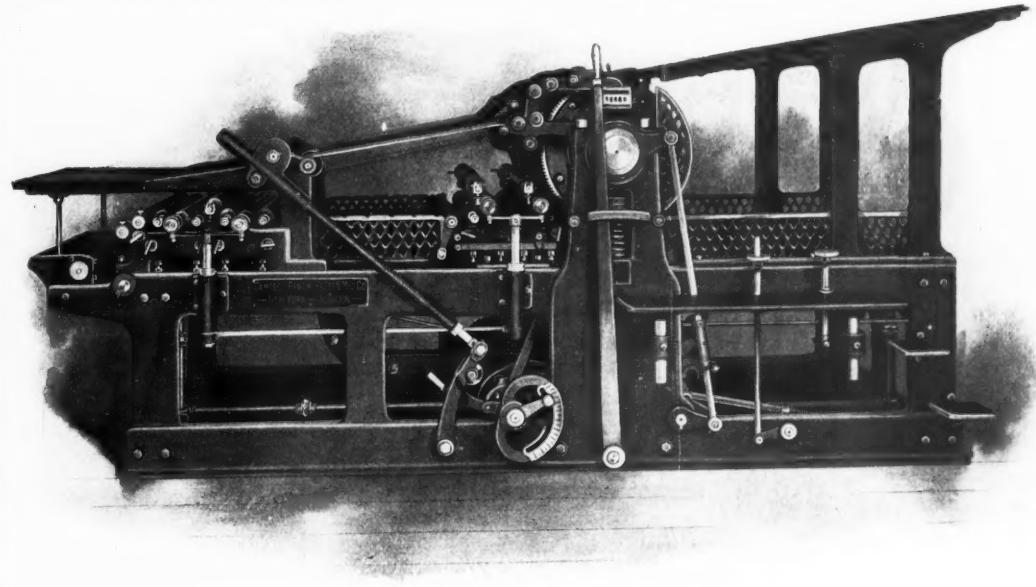
## THE UNIYPE COMPANY

200 MONROE ST., CHICAGO

150 NASSAU ST., NEW YORK

407 SANSOME ST., SAN FRANCISCO, CAL.

# The "Century"



## BUILT IN EIGHT SIZES

	Bed	Form		Bed	Form		
No. 00 — Four-Roller	. . .	45 x 62	40 x 58	No. 3 — Four-Roller	. . .	30 x 42	26 x 38
No. 0 — Four-Roller	. . .	43 x 56	38 x 52	No. 4 — Four-Roller	. . .	26 x 36	22 x 33
No. 1 — Four-Roller	. . .	39 x 52	34 x 48	No. 4 — Two-Roller	. . .	26 x 35	22 x 32
No. 2 — Four-Roller	. . .	36 x 48	31 x 44	No. 5 — Two-Roller	. . .	25 x 31	21 x 28

The only Two-Revolution Press possessing

**The Locking Pin Bed Movement,  
The Eccentric Lift Impression Mechanism and  
Automatic Compensator,  
The Immovable Continuous Register Racks,  
The Rotary Distribution—**

all working in perfect harmony to make the  
"Century" THE PRESS of the greatest producing capacity, most reliable on impression, most accurate in register, most effective in distribution.

Furnished with Printed-Side-Up or Front-Fly Delivery, as may be desired.

## The Campbell Company

334 Dearborn Street, CHICAGO      5 Madison Avenue, NEW YORK  
189 Fleet Street, E. C., LONDON

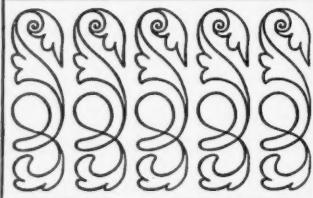
# The Ault & Wiborg Co.

MAKERS OF

Letterpress,  
Steelplate,  
Copperplate  
— and —  
Lithographers'

## INKS

Dry Colors,  
Varnishes,  
Oils and Dryers.



*Importers of*  
Lithographic  
Stones,  
Supplies and  
Bronzes.



Cincinnati,  
New York,  
Chicago,  
Saint Louis,  
Toronto,  
London.

# The Seybold Machine Co.

MAIN OFFICE AND FACTORY

DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO LONDON BERLIN TORONTO

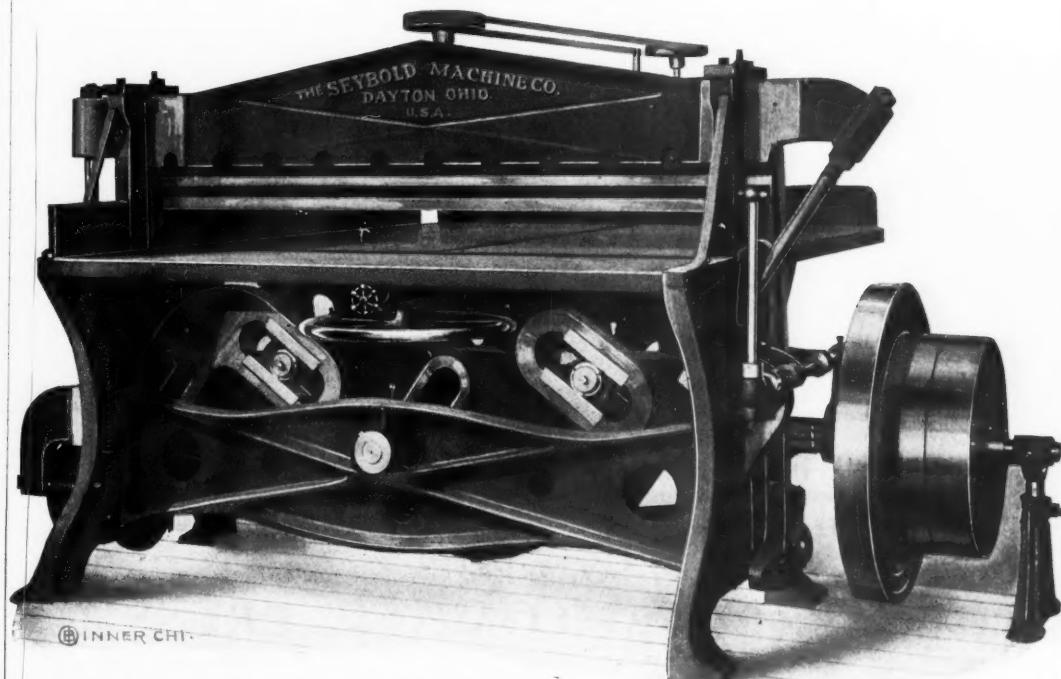
PATENTEES AND BUILDERS OF

## *Paper Cutters Embossers*

SIX STYLES. EIGHT SIZES

EIGHT STYLES. NINE SIZES

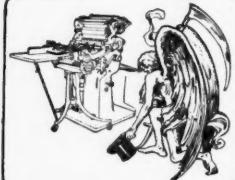
## *Duplex Trimmer*

*Signature Presses**Bundling Machines**Rotary Board Cutters**Die Presses**Backing Machines**Knife Grinders**Smashing Machines**Round-Corner Cutters**Hand Stampers*

The Seybold Holyoke Cutter, "Automatic Clamp," 74-inch.



*The* **HARRIS**  
**AUTOMATIC PRESS**  
**COMPANY**



## The Many-sided Harris

### To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

### To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs—doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

### To the Folding-Box Maker

The Harris now offers facilities for printing board, all weights up to 23 x 33 inches, at 5,000 per hour. This is on the basis of printing the stock in mill sizes, the scoring and cutting to be done after printing.

### To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

### To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

### To the Counter-Check Book Manufacturer

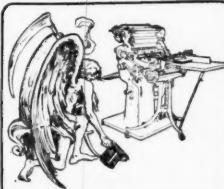
We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

FOR FULL PARTICULARS, ADDRESS

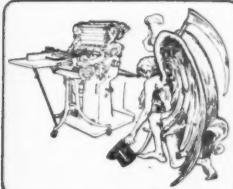
**THE HARRIS AUTOMATIC PRESS CO.**  
NILES, OHIO

CHICAGO — OLD COLONY BUILDING

NEW YORK — 26 CORTLANDT STREET



*The* **HARRIS**  
**AUTOMATIC PRESS**  
**COMPANY**



## The Many-sided Harris

### To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from  $\frac{1}{4}$  lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

### To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

### To the Manufacturer of Gummed Labels

The Harris is highly economical.

### To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

### To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

### To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

### To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

### To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class *they always figure costs.*

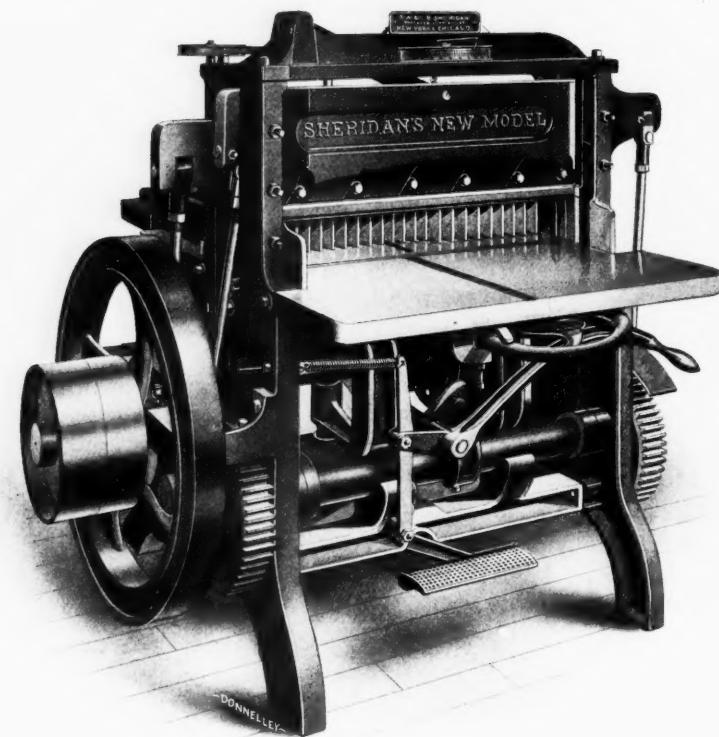
FOR FULL PARTICULARS, ADDRESS

**THE HARRIS AUTOMATIC PRESS CO.**  
NILES, OHIO

CHICAGO—OLD COLONY BUILDING

NEW YORK—26 CORTLANDT STREET

# SHERIDAN'S NEW MODEL



Automatic Clamp, built in sizes 36 inches to 70 inches.

Write for particulars, prices and terms.

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## T. W. & C. B. SHERIDAN

NEW YORK

56 Duane Street

CHICAGO

413 Dearborn Street

LONDON

46 Farringdon Street

**SUFFOLK ENGRAVING  
AND ELECTROTYPING CO.**  
THREE COLOR PLATE ENGRAVERS & PRINTERS.  
DESIGNERS ~ ENGRAVERS ~ ELECTROTYPERS.

1903		JANUARY.					1903	
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.		
First Qu.	Full Moon	Last Qu.	New Moon					
6	13	19	26	1	2	3		
4	5	6	7	8	9	10		
11	12	13	14	15	16	17		
18	19	20	21	22	23	24		
25	26	27	28	29	30	31		

Style C Size 4 x 7½

BOSTON ~ MASS ~ PROVIDENCE ~ R.I.

No 1009

No 1015

No 1010

No 1014

No 1011

No 1013

No 1012

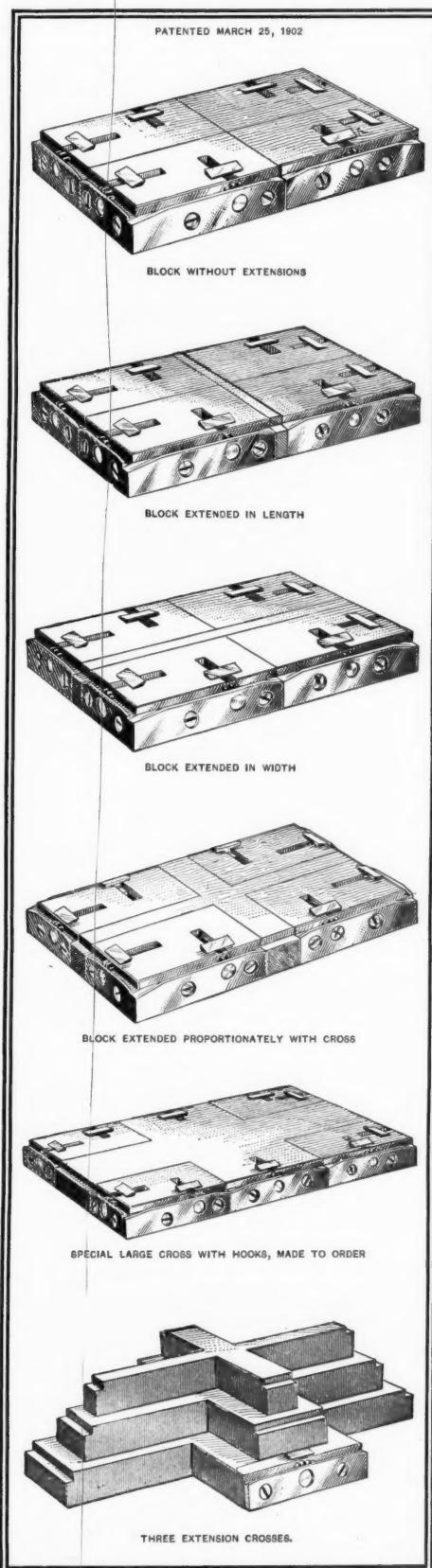
Originality and  
character  
distinguish  
the work pro-  
duced by the  
**Suffolk**,  
**Engraving &**  
**Electrotyping**  
**Company.**  
**Boston -**  
**Massachusetts.**



FROM "AN ENEMY TO THE KING",  
C. 1887.  
BY L. C. PAGE & CO., INC.

Those who have used our  
**Tri-chromatic Work**  
speak of it in the highest terms.  
Sample sheets will be sent  
upon application.

Branch Office - 75 Westminster St.  
Providence, R. I.



# Weatherly Extension Register Block With Hooks All Around

**Made in Iron**

**Made in Mahogany**

Quickly increased or reduced in width or length by picas, to take on plates of any size from  $2\frac{1}{4} \times 4\frac{1}{2}$  to  $5\frac{1}{2} \times 8\frac{1}{2}$ , as shown by accompanying illustrations.

With Hard Brass Hooks adjustable from sides and ends, allowing plates to be moved in any direction and held firmly in register, without unlocking the form or taking it from the press.

The Blocks regularly carried in stock allow  $\frac{1}{16}$  of an inch margin to each page. Can be made to order for  $\frac{1}{4}$  inch margins without extra charge.

All printing from plates requiring perfect register, narrow margins and fine presswork, can be done from these Blocks more quickly and with less expense than with any other base—there are no exceptions.

Time required to make ready a form of Iron Blocks is about half of what is taken with ordinary old style Mahogany Blocks. Time of press and pressman saved will pay for the Blocks over and over again, to say nothing of the superior presswork obtained from the Iron Bases.

Money spent for Iron Weatherly Extension Register Blocks is a permanent investment—they do not wear out like machinery. It pays to throw away the old Blocks and get them—money is saved every time they are put on the press.

These rigid Bases beat the world for embossing—you can't smash them down—no press has the power to do it.

**BLOCK WITH DIFFERENT EXTENSIONS.**

	Block Without Extensions	With Cross A	With Cross B	With Cross C
Outside Dimensions of Blocks	$4 \times 6$	$4\frac{1}{2} \times 6\frac{1}{2}$	$5\frac{1}{2} \times 7\frac{1}{2}$	$6 \times 9$
Largest Plate, including Bevel	$3\frac{1}{2} \times 5\frac{1}{2}$	$3\frac{1}{2} \times 5\frac{1}{2}$	$4\frac{1}{2} \times 6\frac{1}{2}$	$5\frac{1}{2} \times 8\frac{1}{2}$
Smallest Plate, including Bevel	$1\frac{1}{4} \times 3\frac{1}{2}$	$2\frac{1}{4} \times 4\frac{1}{2}$	$2\frac{1}{4} \times 5\frac{1}{2}$	$3\frac{1}{2} \times 6\frac{1}{2}$

Outside measure of Block is  $\frac{1}{8}$  of an inch larger each way than above measurements.

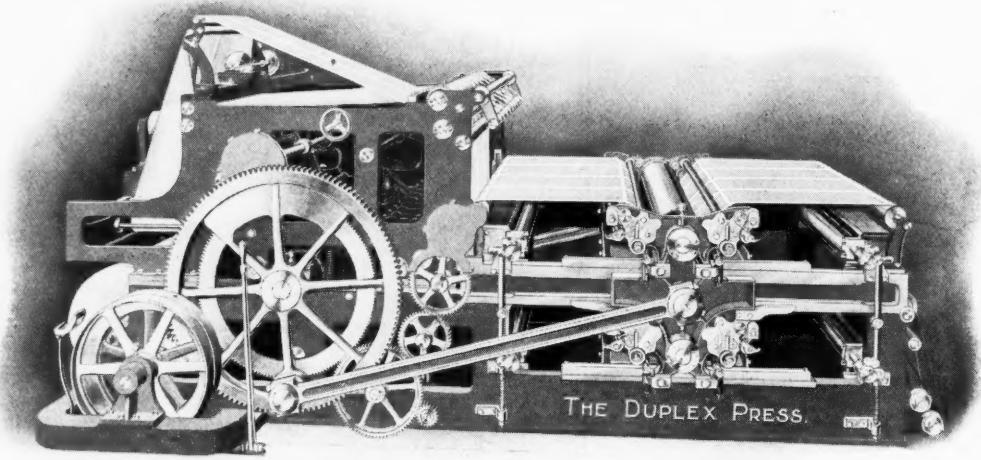
**Weatherly Extension Register Blocks, both Iron and Mahogany, carried in stock for immediate shipment**

**A. D. Farmer & Son  
Type Foundry Co.**

189 Fifth Ave.  
Chicago

63 & 65 Beekman St.  
New York

# THE DUPLEX



## Flat-Bed Web-Perfecting Newspaper Press

Prints, Pastes and Folds Six Thousand 4, 6, 7 or 8 page Papers per Hour without the expense, delays and annoyance of Stereotyping.

In Daily Operation in all Parts of the World.

Is the Only Press of Its Kind in the World.

### Recent Sales:

#### LEADER, Lexington, Ky.

The second Duplex sold to the Leader.

#### SENTINEL, Keene, N. H.

The second Duplex sold to the Sentinel.

#### ADVOCATE, Stamford, Conn.

The second Duplex sold to the Advocate.

#### ADVERTISER, London, Ont.

The fourth Duplex sold in this town.

#### STAR, Poughkeepsie, N. Y.

The third Duplex sold in this town.

#### BULLETIN, Rockhampton, Australia.

The second Duplex sold in this town.

#### HERALD, Lexington, Ky.

The third Duplex sold in this town.

#### JOURNAL, Crawfordsville, Ind.

#### DEMOCRAT, Kankakee, Ill.

#### TRIBUNE, Kokomo, Ind.

#### CITIZEN, Asheville, N. C.

#### JOURNAL, Lafayette, Ind.

#### ITEM, Clinton, Mass.

#### JOURNAL, Sault Ste. Marie, Mich.

#### EL MUNDO, Havana, Cuba.

#### GAZETTE, Xenia, Ohio.

Among others (not noted above) who have shown their appreciation of the Duplex, by the purchase of a second machine, are the following:

#### HERALD, Quincy, Ill.

#### L'ARALDO, New York, N. Y.

#### LEADER, Gloversville, N. Y.

#### REPOSITORY, Canton, Ohio.

#### EXAMINER, Lancaster, Pa.

#### MOON, Battle Creek, Mich.

#### TIRES, Port Huron, Mich.

#### HOME NEWS, New Brunswick, N. J.

#### SENTINEL, Fort Wayne, Ind.

#### MIRROR, Manchester, N. H.

#### KENNEBEC JOURNAL, Augusta, Me.

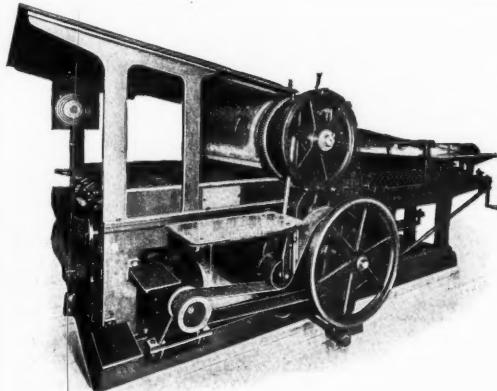
#### TIMES, Gloucester, Mass.

**OUR CUSTOMERS WRITE OUR ADS.**

**DUPLEX PRINTING PRESS CO., Battle Creek, Michigan**

SPRAGUE ELECTRIC COMPANY'S DIRECT CURRENT

# ELECTRIC MOTORS



## THE SUCCESSFUL PRINTERS

in America and Europe are using the Sprague Motors because of their efficiency and economy. These Motors are built on scientific principles, are non-sparking, reliable, safe and durable. The little printer as well as the big printer saves money by using Sprague Motors, and neither can afford to overlook the advantages of electrically driven presses and machines.

Send for Bulletins No. 3200 and No. 3207.

## SPRAGUE ELECTRIC COMPANY

General Offices — 527-531 West 34th Street, New York.

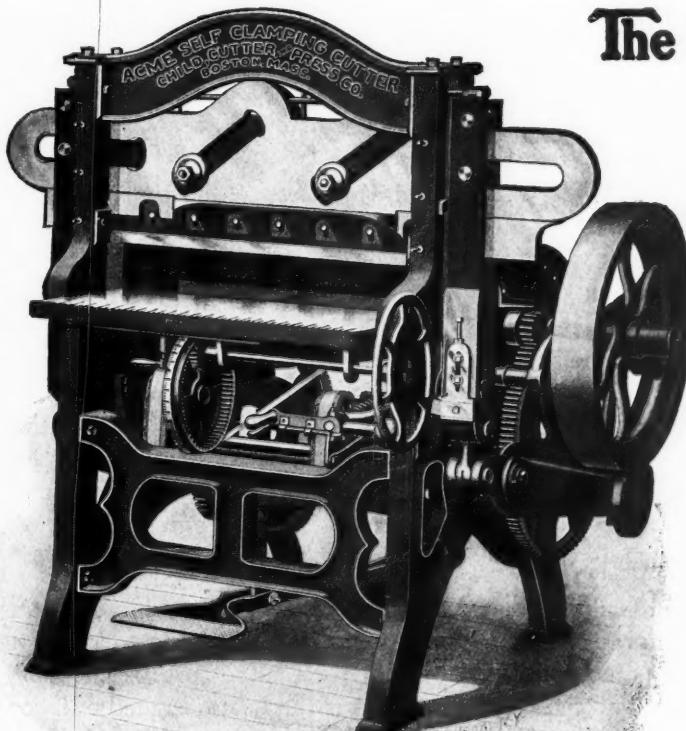
Chicago: Fisher Building.

Boston: Weld Building.

### BRANCH OFFICES:

St. Louis: Security Building.

Baltimore: Maryland Trust Building.



## The "Self-Clamping ACME"

Attains the "Acme" of  
Self-Clamping Cutters

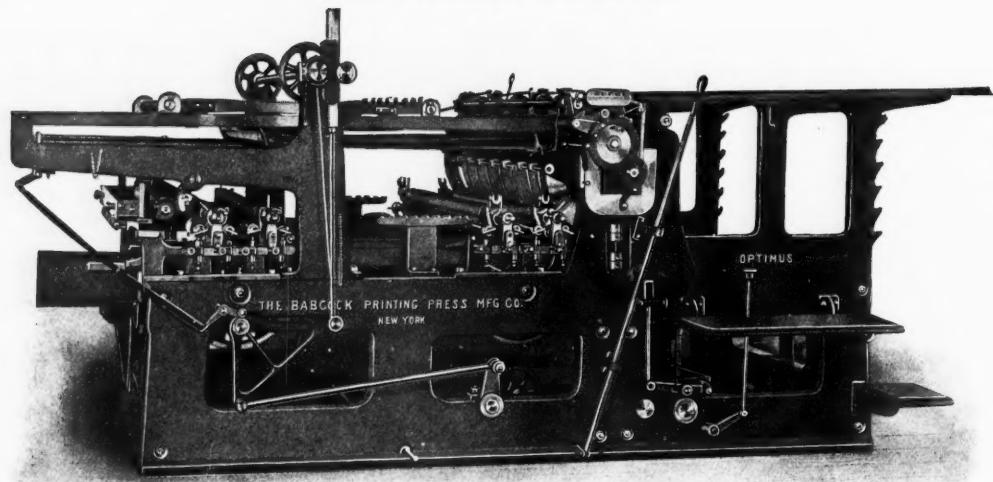
32 inches to 80 inches in Width

*Let us refer you to some of  
our customers.*

THE CHILD ACME  
CUTTER & PRESS CO.  
33-35-37 KEMBLE STREET  
BOSTON, MASS., U.S.A.

NEW YORK OFFICE, 12 Reade Street  
O. C. A. CHILD, MANAGER.

CHICAGO OFFICE, 315 Dearborn Street



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle.

# THE OPTI MUS

# THE OPTI MUS

**Delivery.** The Optimus has the advantage of a delivery that is always set. No matter what the size of sheet, the delivery is ready to receive it, and printed side up or down can be had **without stopping the press or losing an impression.** It exposes every printed sheet to the drying influences of the atmosphere during three complete impressions before it is covered by the following sheet. Nothing comes in contact with the printed surface. Freedom from offset is assured, and the saving of slip-sheeting. Do you appreciate all that? These advantages make for improved product, speed, and dollars and cents. They are not to be found anywhere else.

**Back-Up.** The Optimus possesses a back-up, a facility its principal competitors do not have. Time, and a great deal of it, too, is saved here. Can you appreciate that? It is speed, and dollars and cents again.

**Distribution.** The Optimus new inking apparatus, patented, is the greatest improvement recently applied to printing. Ink is taken from fountain to vibrator on top of table rollers instead of direct to table, and is thus broken and partly distributed before it reaches the plate. It is a simple and most complete mechanism for the purpose, altogether better and more effective than is possessed by any other press. Here again is time saved, and dollars and cents.

With the above the Optimus is the strongest and most uniform under impression; smoothest and easiest in running; accurate in register (which is built into the press and not patched on); speediest and most enduring. It is the best designed and constructed, the heaviest and handsomest.

Every claim made above we believe to be true, and susceptible of demonstration.

# PARSONS BROTHERS

## Paper Merchants and Exporters

171 Queen Victoria Street,  
LONDON, E. C.  
Cable address, "Normanique."

257 Broadway, NEW YORK  
Cable Address, "Parsobros."

Pitt Street,  
SYDNEY, - N. S. W.  
Cable address, "Unitpaper."

*Export Agents for*



American Writing Paper Co.  
The Duncan Co.  
Geo. W. Wheelwright Paper Co.  
AND OTHERS.

*All grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.*

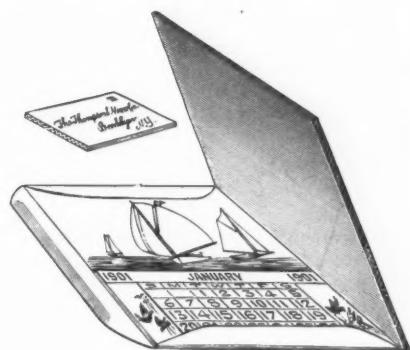
*Light, Inflexible*

## WRAPPERS & For MAILING &



Books,  
Pictures,  
Calendars  
and  
Catalogues

WITHOUT  
BENDING  
OR  
BRUISING



THE THOMPSON & NORRIS CO.

BROOKLYN, N. Y.

## ART ADVERTISING CALENDARS

## EXCLUSIVE



1903 JANUARY 1903											
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31					



1903 JANUARY 1903											
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31					

## DESIGNS



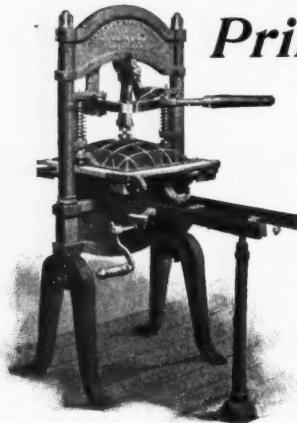
LITHOGRAPHED PADS FOR THE TRADE  
PRICE LIST ON APPLICATION  
SPECIAL CALENDARS MADE TO ORDER

**MARSHALL MFG. CO.**

FACTORY AND MAIN OFFICE  
190-192 FIFTH AVE., CHICAGO

**Paul Shnedewend & Co's**

*Printers'  
Proof  
Press*



is of modern construction and is designed principally for taking proofs in printing-offices.

It will enable the printer to give his customers proofs from forms containing half-tone cuts and type so perfect and clean that they can see

how the work will look when completed.

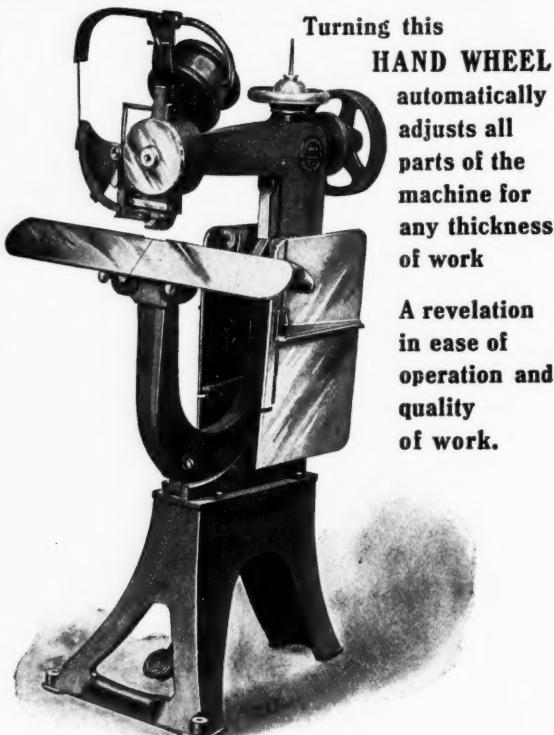
Six sizes are made, in dimensions best adapting the press to printers' use from the standpoint of utility and compactness; and the prices are moderate for the quality of press, to bring it within reach of both large and small offices.

John Haddon & Co., London, Eng., sole agents for the United Kingdom and English Colonies, except Canada.

SOLD IN THE UNITED STATES EXCLUSIVELY  
BY THE MANUFACTURERS

**PAUL SHNIEDEWEND & CO.**  
118-132 W. Jackson Boulevard, CHICAGO, U.S.A.

To whom write for further particulars and prices.

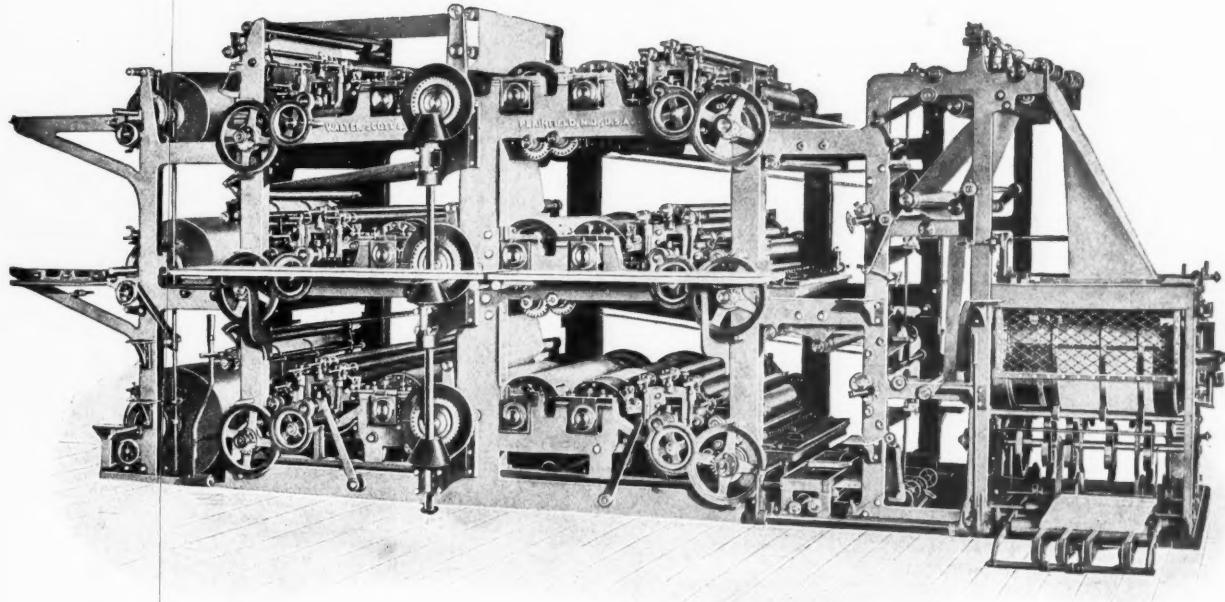


No. 4—2 sheets to  $\frac{1}{2}$  inch.

**BOSTON WIRE STITCHER CO.**

NO. 170 SUMMER STREET, BOSTON.

# The Scott Three-Tiered Rotary Web Printing, Insetting and Folding Machine—Class W.



**THIS MACHINE PRINTS** upon three webs simultaneously, the printed webs are brought together in register, folded longitudinally and cut off the length of a page.

**IT IS TWO PAGES WIDE** with the columns placed around the cylinder. The size may be changed in width or number of columns only.

**THE ROLLS OF PAPER** are at one end of the machine and the folded papers at the other.

**IT WILL PRODUCE** copies of 4, 6, 8, 10 or 12 pages, inset, pasted, cut and folded, at a running speed up to 26,000 per hour, and put two copies of 8, 10 or 12 pages, once folded, together, and again fold them as a 16, 20 or 24 page paper at a running speed up to 13,000 per hour.

**IT WILL ALSO PRODUCE** magazines with pages about one-half the size of the newspaper page and consisting of 8, 12, 16, 20, 24, 32 and 48 pages, all inset in book form and folded.

EITHER SET OF PRINTING cylinders can be run without the other and the folder with each set.

**INKING APPARATUS**—There are two ink distributing cylinders and their rollers to each plate cylinder. The doctor roller receives ink around its entire surface or less. The quantity of ink is regulated by the length of time the doctor roller is allowed to remain in contact with the fountain roll. The adjustment is made by turning a handle, and can be done while the machine is in motion.

**THE CUTTING AND FOLDING DEVICE**—The movements employed in pasting, cutting, folding and delivering are all rotary, capable of running smoothly at a high speed. The folder is compact, simple and tapeless.

**TENSION INDEX**—An index is provided which shows the strain on each web of paper. The tensions are controlled by one lever and separately.

**A SLOW MOTION BY POWER** is provided to facilitate the threading of the webs and putting the machine in order.

**THE DRIVING GEAR** is mounted on a sub-bedplate below the floor level and is securely fastened to the base of the machine.

---

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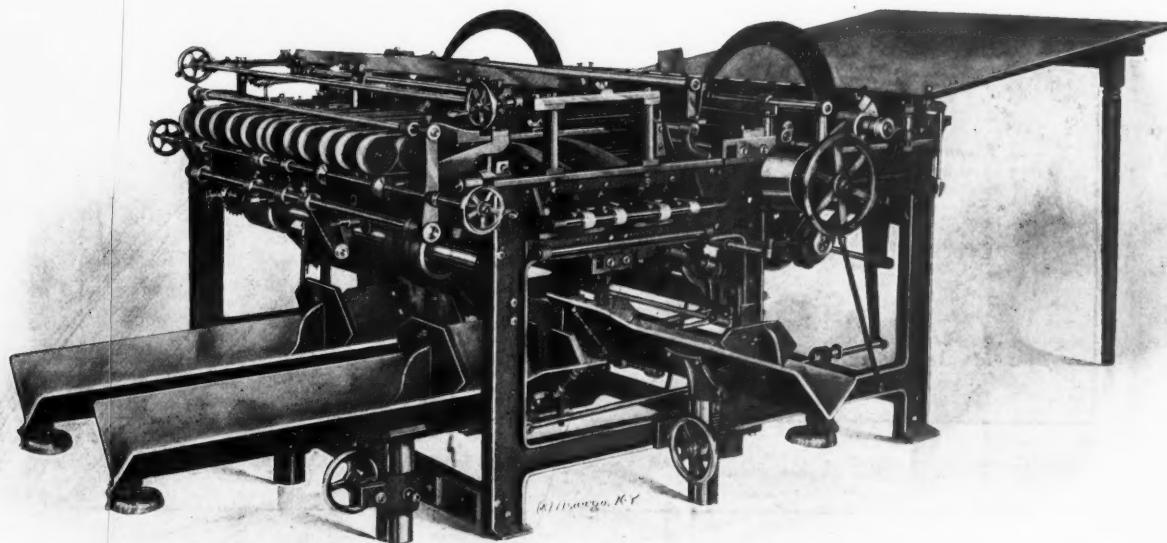




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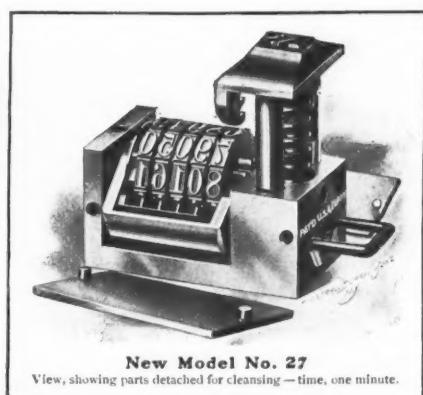


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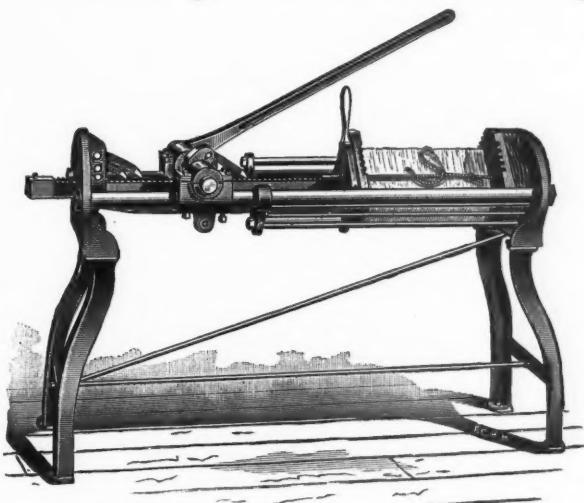
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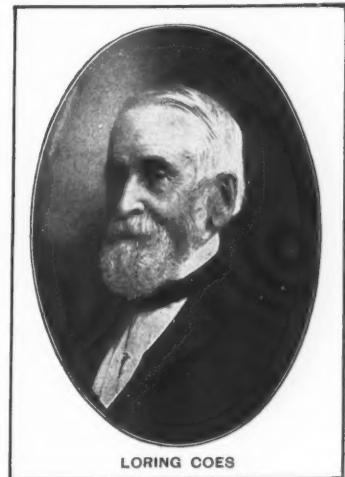
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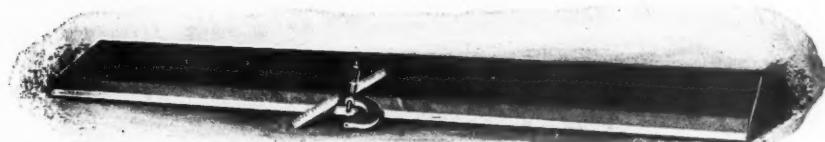
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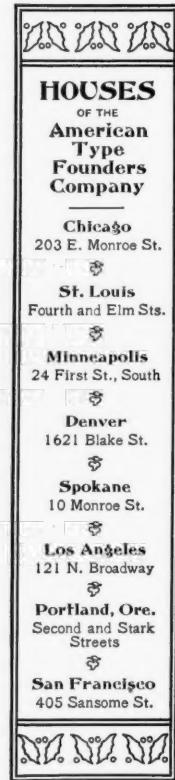
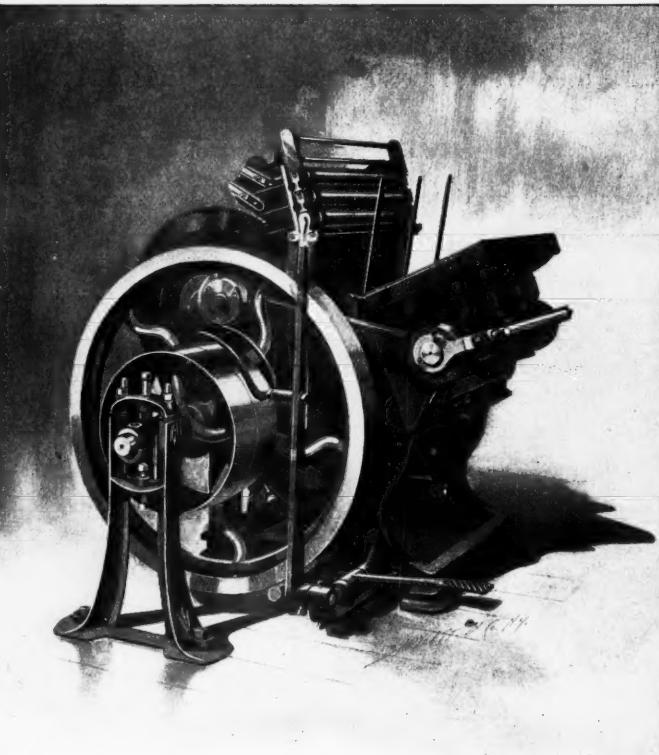
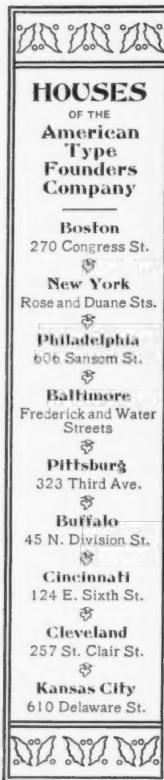
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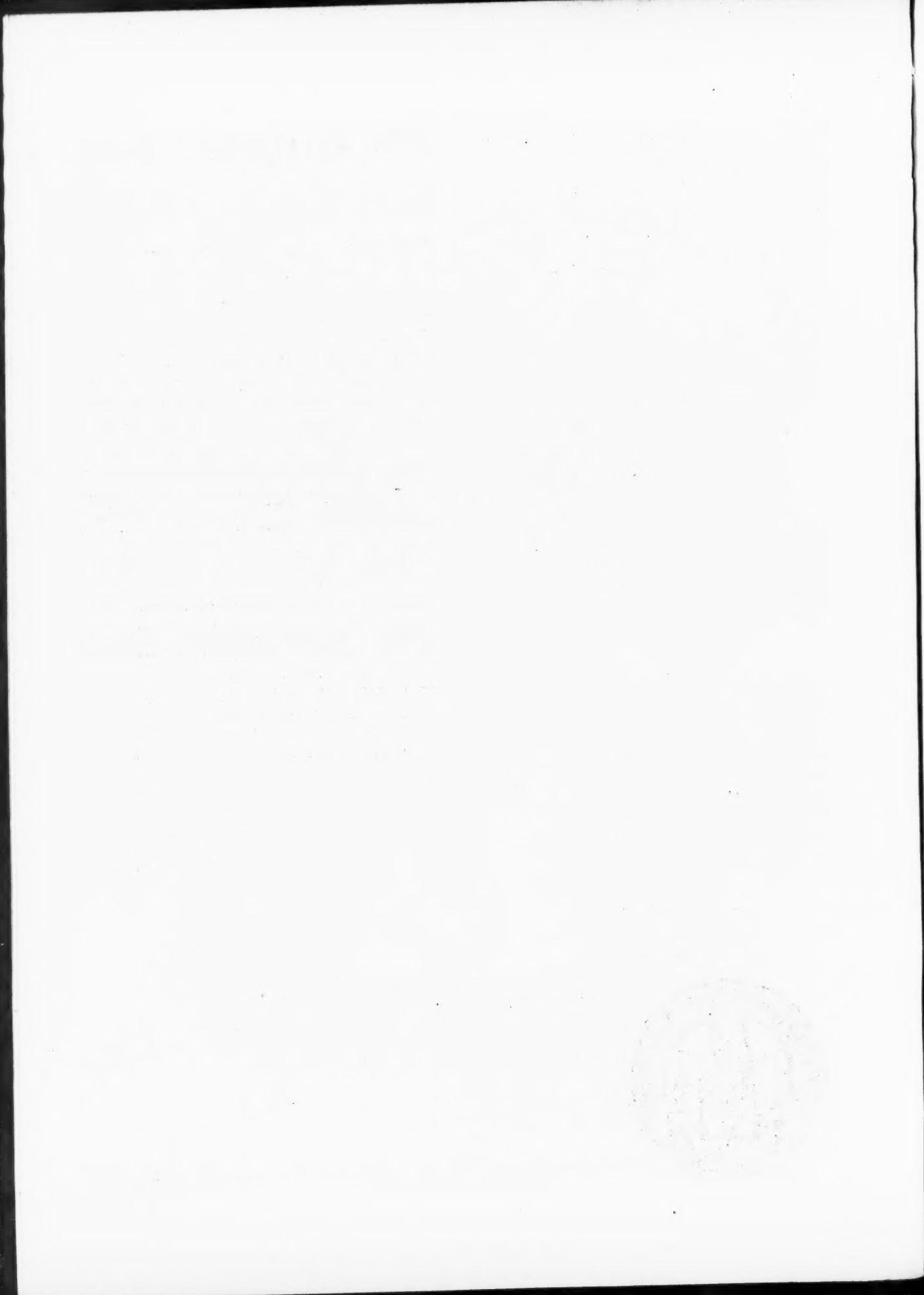
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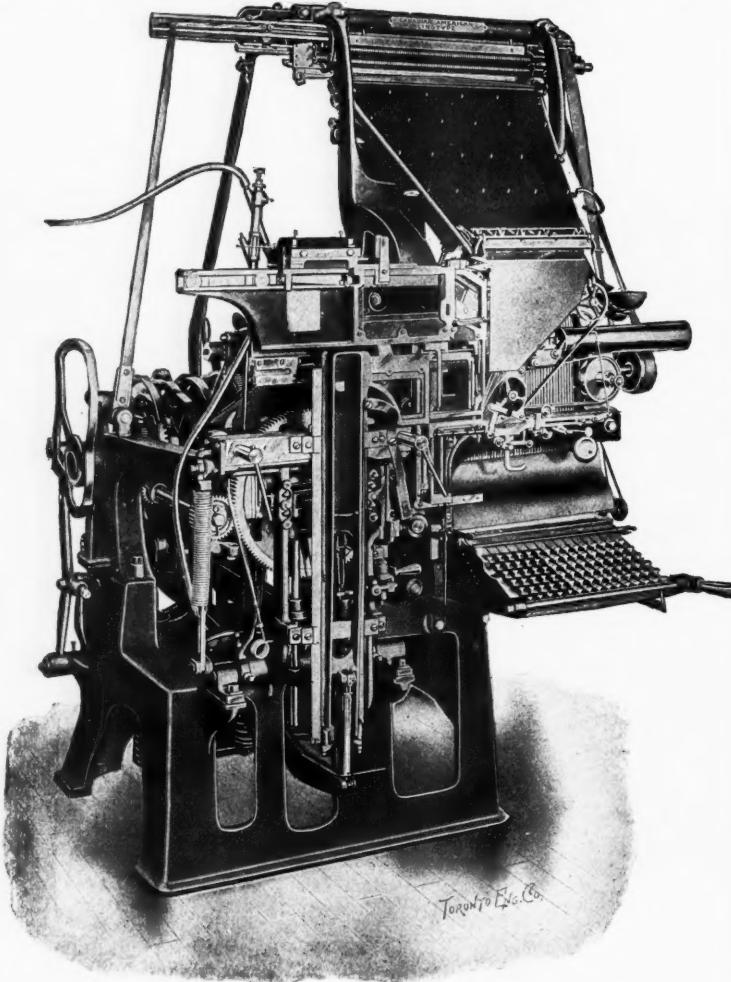




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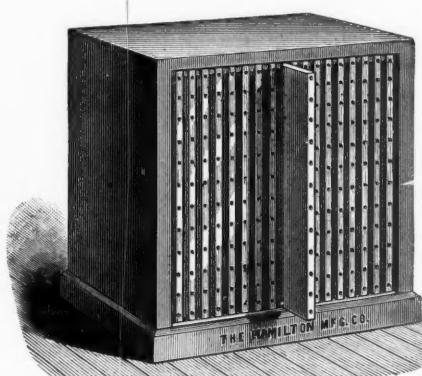
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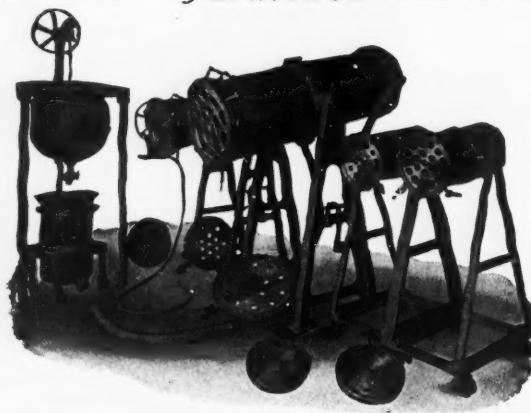
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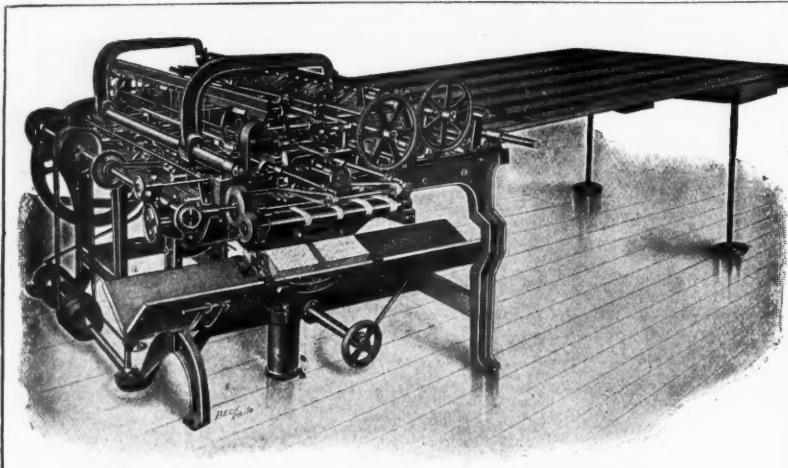
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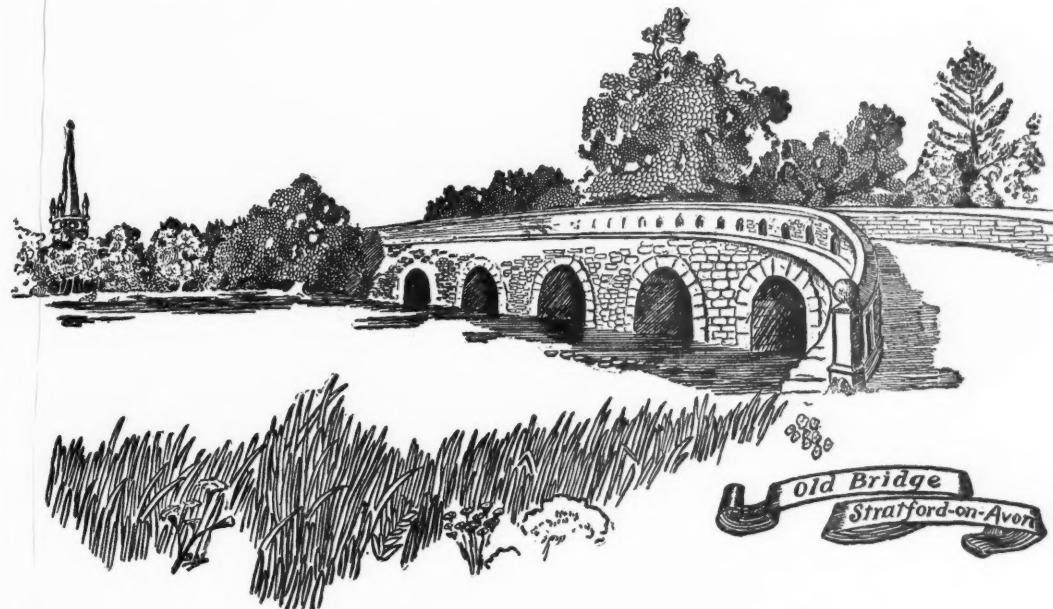
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H. A. MOSES, *Treasurer*

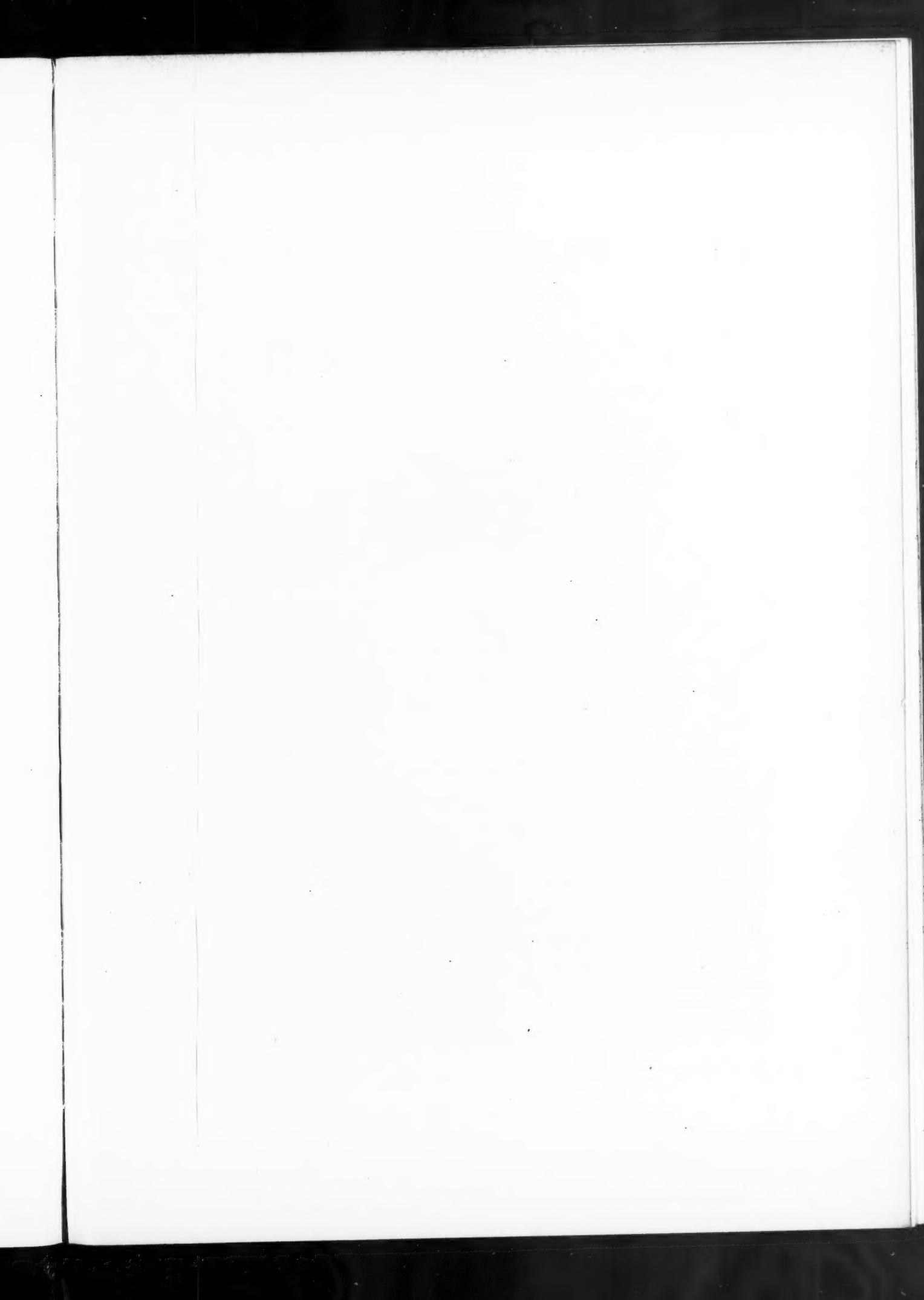
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# The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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## PRINTING CHARTS FOR THE MARINER.\*

ALMOST under the shadow of the capitol dome at Washington is a printing-office upon which the navigator who sails the ten thousand miles of United States coasts depends for his charts. Each year he is willing to spend \$30,000 to buy the product of this office, and Uncle Sam is willing to spend half a million to keep it, and the Coast and Geodetic Survey to which it belongs, running, because otherwise the American merchant marine and navy would have a big bill to pay for wrecks and casualties.

Unlike the railroad business, the seafaring world has no expensive track to build or keep in repair, but unless it knows its "lanes" across the seas, and its safe coastwise highways and channels, danger is always imminent. The sailor here is peculiarly dependent on the printer. A destructive storm, making new bars, a volcano or an earthquake, transforming the coast and sea bottom, a sunken scow, a derelict, a change in the beacons that mark his track or in the magnetic force that affects the ship's compass needle—any of these causes may bring him sudden and overwhelming disaster; but the Survey, with its fleet of surveying vessels and other facilities, gets prompt information, and with equal celerity its chart-printing plates are corrected to show the strange conditions, and a fresh edition sent forth that will find its way to the pilot and captain. New editions, therefore, are constant and frequent, and the printer often has to work harder than the man before the mast to meet the sudden emergencies. The inland man may not know it, but these charts also mean dollars and cents to him. They cheapen the insurance on cargoes, and therefore increase the price paid for his products going abroad, to say nothing about making his voyage safer when he himself goes. The chart engraver and printer, it will

be seen, holds an important relation to both maritime and inland commerce.

### THE CHART ENGRAVER'S "COPY."

There are a great variety of processes employed to produce a chart, but the limits of this article preclude any description of the preliminary operations of drawing and photography, by which the "copy" is prepared for the engraver. Indeed, a special article would be necessary to set forth the comprehensive and up-to-date methods employed in these branches. But let us see, first, the complexity of detail with which the copperplate engraver has to contend to sink into metal a map of the coasts.

The drawing of the chart (for so a map of waterways and oceans, showing their depths, is designated) is like, we will say, the accompanying bit of a chart of Newport and adjacent shores. A glance at this "copy" shows an elaborate detail of city streets, country farms, roads, houses, woodlands and hills, characterizing the shore. These landmarks to a distance of, say, three miles inland are helps to the mariner, who always makes use of every feature of his waterscape to guide his ship. The copy shows further, shore lines, sounding figures for depths, sanding for beaches and shoals, abbreviated words for kind of sand or clay at the bottom, and position of lighthouses and port and starboard buoys. These are the special facts connected with his own element that lead the mariner to use a chart rather than a map, which only delineates the land.

There remain lines of longitude and latitude, which are accurately marked because the mapping is with reference to these lines, that is to say, the longitude and latitude cross-marks or lines "control" the plotting of all other features, and hence enable the navigator to make his reckonings with precision. The circles and points of the "compass rose," like a seal, confirms the chart, for it must always be in evidence

\*From data furnished by D. N. Hoover, Foreman of Chart Printing, H. M. Knight, Engraver, and E. L. Burchard, Librarian, United States Coast and Geodetic Survey. Published by permission of the Superintendent Coast and Geodetic Survey.

to indicate the pull of the earth's magnetism on the delicately poised needle in the pilot house. Finally, the general lettering gives all the other varied information not graphically depicted, and sometimes even a sketch or two is appended at the bottom of the chart to picture the shore itself as it would appear to an approaching boat.

Three distinct operations are involved in putting this elaborate drawing on to the metal plate; first, a "transfer" of the "copy"; secondly, cutting outlines

plate and a burnisher is passed over it. This transfers the lampblack in the lines to the sticky wax ground. As a matter of precaution, to prevent the work from being rubbed or marred, the surface is now covered with tissue paper, but this covering of paper is torn off a section at a time as the engraver works.

#### CUTTING THE COPPER.

Actual engraving now begins. First, the shore line is cut with a graver having a round bottom, which



UNITED STATES COAST AND GEODETIC SURVEY OFFICE, WASHINGTON, D. C.  
Where charts for mariners are prepared and printed. The capitol is to be seen in the background.

on the copper through the wax ground; and, thirdly, graving broad, deep or special lines on the bare copper.

#### TRANSFERRING FROM GELATIN.

To make the transfer, a thin transparent sheet of gelatin or fish glue is laid over the drawing, each line of which is then carefully traced with a very sharp point. Areas of wood, grass, marsh or shoals are not filled in, of course, but only outlined on the gelatin tracing. The cross-marks of longitude and latitude have previously been cut with mathematical accuracy on the plate, and serve as marks with which the corresponding longitude and latitude intersections that have been scratched on the gelatin tracing can be made to register.

Lampblack is rubbed into the lines on the gelatin with a soft rag, the copperplate is cleaned to remove grease, and a thin wax ground is laid over the entire surface of the plate, but allowed to dry for a few minutes. The tracing is now placed face down on the

follows the twisting of the line without bruising the incision. The roads are next cut through with a graver having two edges, provided it is a double line road. For the rivers a set of two or three round gravers is required, varying in breadth as the river proceeds from source to mouth. The houses, fences and boundary lines are put in usually with very narrow flats. The areas of wood, grass, marsh and sand are marked lightly with a point, as this work is engraved after the ground is removed.

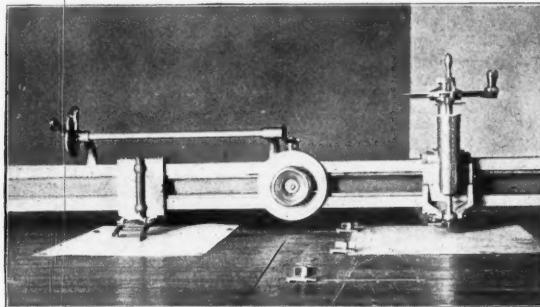
This brings us to the third and final stage of engraving. As the work is now properly secured, either by point lines or graver cuts, the wax ground is removed and the heavy parts, such as soundings and general lettering, are engraved on the bare copperplate. Gravers with flat bottoms are necessary for thick lines, lozenge or knife-shaped gravers for hair lines. The woods and grass are usually engraved with a round point, effect being given by pressure. The beautiful,

soft, round appearance seen in the "sanding" or sand tinting for shoals finds its secret in a series of minute dots made by a round point, the size and strength of each dot being regulated by pressure of the hand. The first three rows of dots are kept an equal distance apart, but the effect is given by gradually widening the succeeding rows.

Engraving machines are used wherever possible, as in marsh work, which consists of a series of parallel lines. These can be produced evener by machine than by hand. A machine also has been invented within the last few years for cutting sounding figures. The one shown in the illustration has been installed in the Survey office at a cost of \$4,000. It is operated by two men, who can engrave with it from two to three (under exceptional conditions three to four) times as many soundings on the plate as would be possible by hand.

#### CHANGES IN STYLE.

At the time the Survey was organized (seventy years ago) great military maps of their domains were being issued by the powers of Europe. To delineate countries like Switzerland, France, Germany, where the surface is exceedingly mountainous and deeply eroded or else densely populated and marked with the human



ENGRAVING MACHINE FOR SOUNDINGS.

culture of the ages, required an exhibition of the utmost skill of the engraver and the outlay of vast sums of money. Hachuring, shading, tinting and all the devices of the art were requisitioned in all their elaborateness to make one color show the necessary surface distinctions. Hence it is that these old maps look to-day like old engravings of the masters. As the first engravers in the Survey (none being available in this country at that period) were imported from these European map establishments, a similar artistic perfection prevailed in the engraving of charts during the earlier decades.

The introduction of color printing in map-making is responsible for a new departure. This was forced on France and other countries about the time of the Franco-Prussian war, because for the growing complexity of detail desired one color was found inadequate, in spite of the expensive efforts to display differences in surface features by means of artistic effects. This has worked wide changes in the style of engrav-

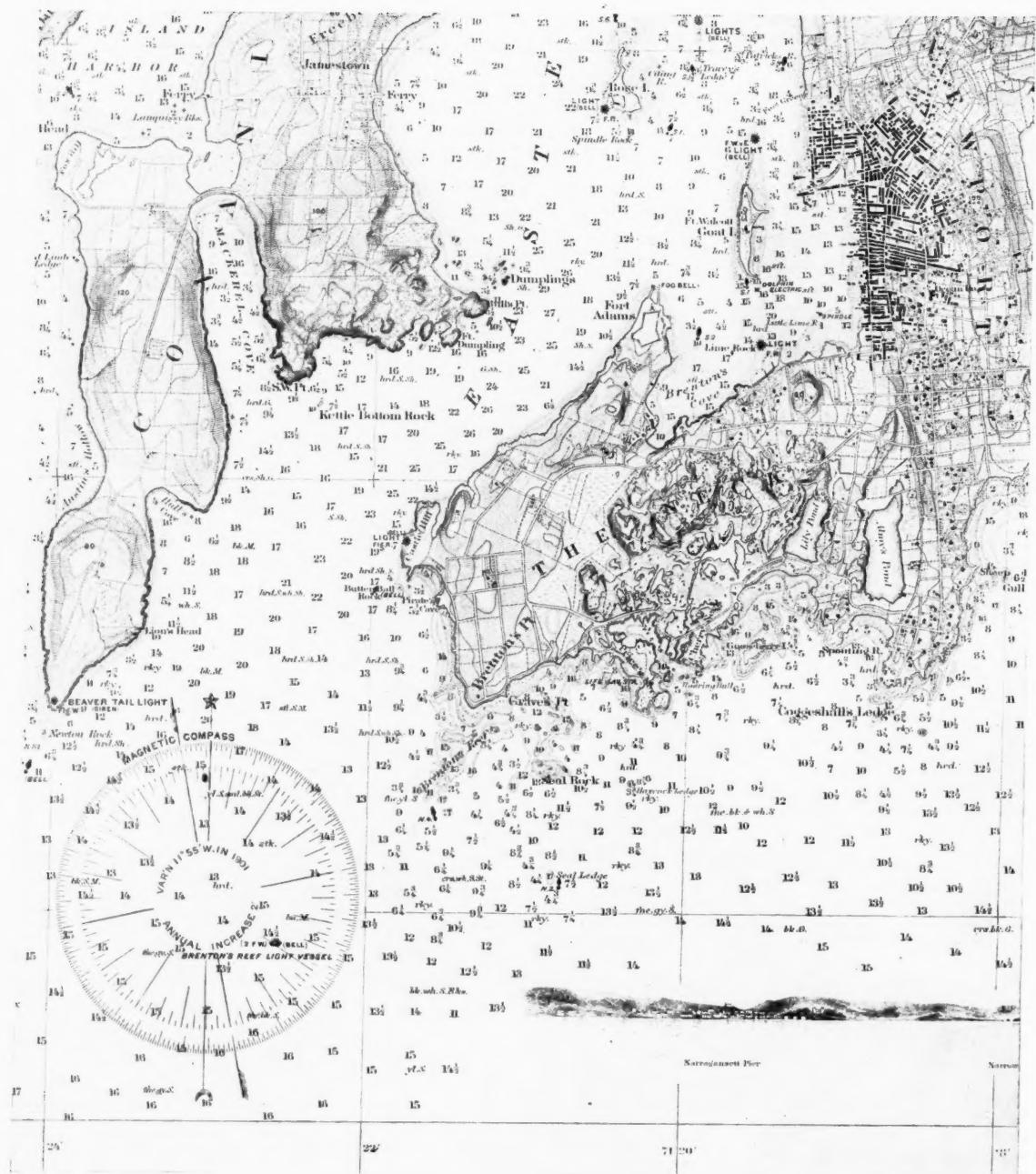
ing charts. The simplified style brought about by the use of many colors in maps has gradually paved the way for the sacrifice of artistic finish to utility, that is, to the production of a chart that will answer in clearness, but without extravagant labor, the real demands of the mariner.

The entire plate of Narragansett Bay, a part of which appears on next page, would cost a high figure if valued on the earlier style. To reproduce it to-day by hand alone would employ an engraver's entire office time for, say, two years or over. As is probably known, the best map engravers in Washington receive about \$2,000 per annum. The fireproof storage vaults of plates contain 150 plates approximately this size (36 by 48), and altogether about three thousand plates, running in size from a foot square up to the largest. It will be apparent that the value of all these plates would not be represented by a small sum, bearing, as they do, the finest art of the chart engravers for the past seventy years.

Some of the engravers still handling the Coast Survey gravers have been in the service around the half century mark. Mr. H. M. Knight, who is seen in the picture of the engraver at work, on page 881, has a record of fifty-five years, and occupies the place once filled by his father, J. Knight, whose work, especially in lettering, has long been the standard of reference both inside the office and out. Messrs. Davis and Sipe follow close after the younger Knight with a service of over forty years. A long honor roll of engravers might be mentioned, including names far-famed in the engraving world, such as Enthoffer, author of the standard work on lettering and drawing; Siebert, Rolle, McCoy, Barnard, Maedel and others.

#### ELECTROTYPEING THE BASSO.

Charts for commercial use are not printed from the original engraved plates, as these must be preserved without wear in the storage vaults for future reference and to make new plates from. After the original engraved plate is completed it is sent to the electrotypewriter for a basso or printing plate. The original plate is first silvered with a solution of cyanide of silver to prevent the plates from sticking together. It is then put in an upright vat next to a blank copperplate, and a deposit is thrown on the original plate for twenty-four hours, after which it is placed in a horizontal vat to remain until it is of the necessary thickness, requiring, say, two weeks. The edges are then filed and the plates are separated, which gives the "alto" or raised copy. This is to the engraved plate what a matrix is to a type form. This alto is then put through the same process as the original plate, and from it is obtained the basso or printing plate. As this is an exact copy, the original engraved plate is now retired. Each basso plate is capable of printing from two thousand to five thousand impressions, according to the fineness and detail of the work on it. New electrotype bassos are made from the intermediate alto or relief plate whenever the



BIT OF COAST SURVEY CHART (SLIGHTLY REDUCED).

Vicinity of Newport, Rhode Island.

amount of wear or number of corrections make it necessary. It may be interesting to know that the method of electrotyping engraved plates as practiced in Europe was first introduced into America by the Coast Survey, Selmer Siebert, one of its best topographical engravers, having brought it into use in the Coast Survey work in 1849. It was later improved by George Mathiot, also of the Survey. Since then, of course, the methods have been thoroughly modernized. Indeed, an entirely

new electrotyping plant, with the latest improvements, is soon to replace the one now in use.

## PRINTING.

The electrotyped basso has been sent up to the printing rooms, and is now ready for the manipulations of the printer. He must first "pack" the plate. There is so much inequality in the thickness of the copper, due to "bumping" up the original plates for correc-

tions and to other causes, that this step is quite important in printing. The usual methods employed by the type pressman for underlaying a form are employed in this process, paper being packed under the thin portions of the plate until the surface is brought into perfect contact with the roller. The printer carefully lays on the inks with a hand roller, skilfully wipes the plate with millnet, and then polishes it with the hand (as



ENGRAVER AT WORK.

shown in the picture), until one would think no ink remains to obtain a print from, the plate having the appearance of a highly polished piece of copper. The impression is made upon a plate power press of large size, having a 38-inch bed. A sheet of superior chart paper is laid over the inked plate and both pass under a cylinder which has several very fine textured blankets between the cylinder and the plate. The blanket protects the plate and also helps to force the paper into the engraved lines. The paper is then lifted and shows distinctly every feature of land and water, aids to navigation, etc., so plainly that any one with a knowledge of navigation could enter without danger any harbor or channel. It usually requires, on an average, five minutes for each impression. A day's output of charts on each press, employing two men, varies from forty to sixty charts, according to the size of the plate. Only small editions are printed at a time, for constant changes are taking place in shore line and depths, and every sheet sent out is corrected to date, so that it is impossible to keep a supply on hand.

## WAR BRINGS HURRY.

During the Spanish War, when all our war-ships had to be stocked with special charts, the navy was the principal customer. Uncle Sam was not furnishing in those days new information to outsiders about our vulnerable coasts. The Survey printing-office started up on a notice of three hours, and by printing day and night issued fifty-four thousand charts for the fleets, meeting all of the demands without depreciation in the

quality of the work. To do this every man employed in the office had to be (as is now the case) an expert. Poor work here means possibly the loss of a ship. A perfect copy is none too good for the navigator when he is straining his eyes to strike the right course in stormy weather or by the dim or flickering light with which he must often read his chart. And the Survey will permit none but a perfect copy to go out. All mistakes are charged to the printer making them by a precise system of recording, although there are seldom any errors made. Indeed, the high grade of skill required of these printers is equal to that required in bank-note printing, as shown by the fact that a number of plate printers at the National Bureau of Engraving and Printing have at one time been employed in the Survey's chart-printing office.

Photolithography is sometimes used for first publication of a chart, because the process of engraving is a slow one and the information must be issued in charted form long before some of the engraved plates can be finished. Even in these cases, however, the charts (as a rule) are published ultimately from engraved plates. This, of course, produces a much finer chart in appearance than a photolithograph. These charts are printed by contract. Some charts are also published by lithography, for which a transfer is pulled in the Survey's printing rooms and sent to the lithographer, but all copperplate printing is done in the Survey's office.

## HANDLING CHART PAPER.

The paper used is a chart paper made for this work. It is a machine-made linen chart paper, the largest



PLATE PRINTER INKING IN PLATE.

sheet used being 40 by 50. After dampening the paper it is allowed to lie in piles for twenty-four hours, so that it will "creep" out to its elastic limit, and will not stretch further when pressed under the rolls. Each

sheet is also once shifted and turned during this time, in order to take out all wrinkles and to put it in proper condition for printing.

The stretching of paper has been a bugbear in every printing-office. But this is peculiarly a difficulty to be overcome when the print carries on its face a scale of length. The scale of this chart of Narragansett Bay, for example, is 1-40,000, that is to say, 40,000 x 40,000 copies of this chart would cover the land and water shown on its face. To keep this true to scale so that it will measure exactly, say, two inches to the mile in every direction, and under exposure to all kinds of weather—this is the ideal toward which the chart printer must work. Were all charts lithographed only this would be an easy matter, as the paper would be printed dry, of course. With intaglio engraved plates this is impossible, because the paper, in going through the rolls, must be forced down by pressure into the lines on the plate in order to take out the ink. The pressure required to do this with dry paper would flatten or extend and so ruin the soft copperplate, even if the press were not injured in the operation. Wet paper, therefore, must be used and must give nearly as good results as non-elastic dry paper. Experiments have been made for reducing expansion and contraction of the paper, and have been successful under the most favorable conditions.

#### THE FINISH.

After printing the charts are allowed to dry and then are calendered for twelve hours under a hydraulic

placed in the fireproof vault until a call for another edition. All of the Survey's operations involved in chart reproduction are grouped under one large division, called the Drawing and Engraving Division.

#### NEW IDEAS CONSTANTLY IN DEMAND.

The newer processes of engraving and printing are constantly watched with a view to the adoption or

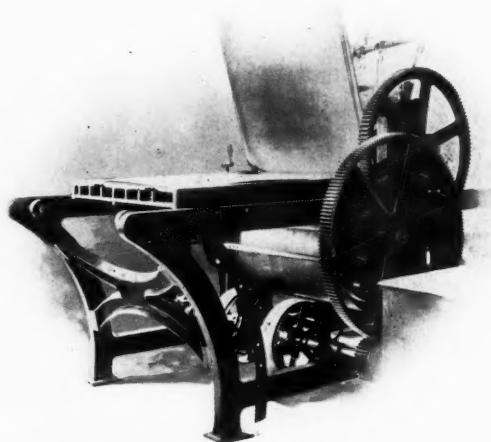


PLATE POWER PRINTING-PRESS.

suggestion of any methods applicable in the work. THE INLAND PRINTER is in this connection not simply of great interest as an unusually readable and artistic magazine, but of actual value for ideas thrown out through its technical departments. Perhaps no one in the Survey is more interested in the progress of photography, engraving and printing than its Superintendent. Indeed, it may safely be said concerning the directors of every great survey, that they watch closely and adopt or initiate new methods that tend to perfect the printing processes by which the measurements of the earth's surface obtained scientifically by their large staffs of engineers are transformed into accurate, clear, attractive, widely useful maps and charts.

Written for THE INLAND PRINTER.

#### A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

#### NO. XXVI.—PECULIARITIES OF NEWSPAPER PRACTICE.

SOME special features of newspaper practice are worthy of note, although it would seem a work of supererogation to strive after a complete record of all items possible for inclusion in this division of our study. Of course, some peculiarities will be found in any work as distinguished from any other; and not only that, but each establishment differs in some ways from all others. Idiosyncrasies that have to be humored must, of course, be learned by the proof-reader, as indeed by all workers, in each new environment. We shall consider only some of the general,



PRINTER POLISHING PLATE AFTER INKING.

pressure of six hundred tons. The sheets come out hard and smooth, and after hand coloring for buoys and light houses are ready for issue.

The plates are now carefully washed with benzine, warmed and covered with paraffin and tissue paper to prevent tarnish or scratches. When cool the plate is

if not universal, features of newspaper work, that differ from the demands of any other class of work.

News articles from a distance are generally dated. Those treating matters of immediate occurrence or interest have the date of the day on which they are published in evening papers, and of the day before in morning papers. Ordinary correspondence or letters on more remote topics have other dates, and these, of course, must be chosen by the editors, all that proof-readers have to do with them being to verify them by the copy. Proofreaders, however, must keep the current date in mind, and often find occasion to correct after editors, who sometimes send copy with a wrong date, but can hardly tolerate any excuse from a proof-reader for leaving it wrong. It is especially trying to an editor's patience to find in the paper an article labeled "special cable dispatch" with any but the current date, for it is an inviolable newspaper canon that news must at least appear as fresh as possible, and it is presumably very important when it comes by cable.

Each newspaper has its own typographic differences for different kinds of matter, and the proof-reader is expected to learn these distinctions very quickly, so as to check any confusion in this respect. One mark of classification of certain articles is the style of type used for their headings. Determination of the style of heading to be used over ordinary news rests with the editors, and is often seemingly arbitrary. With such choice the proofreader's duty is merely to verify the style of type as marked on copy. A common method of direction is the use of numbers by which the types are known, according to the numbering of the cases in which they are kept. This numbering, of course, is merely local, but is easily learned as far as the proofreader need know it, which is demanded only in the case of the few styles that are used for regular head-lines. Every newspaper has articles or items that always have the same kind of heading, and proof-readers are expected to see that this is right, or to have it made right, just as strictly as they are to correct any error. Anything erroneous in this line may more easily escape detection than other mistakes, just because it is not likely to occur frequently.

Various other classifying distinctions are made on newspapers, which the proofreader must learn. One paper, for instance, prints a certain kind of short paragraphs with an em dash at the beginning, another kind with a two-em dash, both leaded, and some others with no dash and solid. Copy of such paragraphs is very likely not to be marked with any direction other than a classifying abbreviation, as "Jots," for "Jottings," the supposition being that compositors and proofreaders all know from classification what type is to be used.

One of the most important differences between proofreading on books and the work on newspapers is in the matter of knowledge requirements. General educational acquirements are valuable in both connections, and, as we have said before, the proofreader can not know too much. But one qualification of this

statement may be useful. Knowledge, merely as an accomplishment — that is, without ability of practical application — amounts to nothing. Many persons of real scholarly attainment have thought themselves prepared thereby to be proofreaders, have made the attempt, and have failed, simply because they did not know how to make use of their knowledge in this way. And the mere scholar is more likely to fail on a newspaper than on book-work.

Mr. De Vinne, in his book on "Correct Composition," notes this fact as follows: "The reader good in



Collection of H. W. Fay.

AN OLD-TIME "COMP."

Photo by Cary.

one house may be inefficient in another, for the requirements of printing-houses vary. On the ordinary daily newspaper the broad knowledge required of the reader is the knowledge of to-day, which comes from present observation more than from a study of books. A good memory is also needed. The reader who can recollect the spelling of baptismal names of public men who respectively spell their names Read, Reid, Rhead, and Reed is of greater value to his employer than the scholarly reader who can read Latin and Greek, but who rarely has occasion to use that knowledge, and who professes some contempt for much of the distasteful work on which he must be engaged."

Of course the mention of different spellings of the same sound in names is simply typical of a class of demands in reading proofs on a newspaper. It is the easiest thing in the world for a reporter to get even the most prominent names misspelled; and not only young reporters, either, but those who have been for years writing the kind of reports in which such names recur, often make mistakes in the writing of them, and mistakes of statement about them, which the proofreader is, to a certain undefined extent, expected to correct. We say undefined because under some circumstances

errors undiscovered by the proofreader are, but with reluctance, admitted to be excusable when they originate in the writing.

The proofreader can hardly expect, if a reporter happens to write "Thomas B. Reid," in matter which shows that the former Speaker of the House of Representatives is meant, to find any reasonable plea of defense for failing to correct the spelling of the name. He must also make the necessary correction if the copy has "Whitelaw Reed." And not only has he the responsibility for these names in the paper; he must check the career toward public print of "Amos Cummings, Assemblyman," or of local streets placed in wrong juxtaposition, and innumerable other errors that will creep into copy.

*(To be continued.)*

Written for THE INLAND PRINTER.

#### TECHNICAL KNOWLEDGE VERSUS BUSINESS TRAINING.

BY R. C. MALLETT.



For two printing-offices, one is managed by a practical printer of varied typographical experience but no business training, the other by a man trained in business methods but without knowledge of typography. The one, lacking business training, buys needlessly and heedlessly, fails to take advantage of the market, orders in quantities so small that transportation charges loom large on his books, or in quantities so large that his shelves groan with the weight of dead stock; is usually unable to discount his bills; is not prompt and systematic in collections and payments. Yet he may be an excellent printer, doing good work and pleasing and holding custom. Seldom can he tell from actual record or knowledge of producing capacity of his plant what are his fixed charges and cost of production. Hence, his prices are based — so far as they have any basis — on the supposition that if Smith's big plant can turn out a job for \$5, he can do it "easy" for \$4.60. Sometimes dear experience causes him to become firm and unyielding in obtaining adequate compensation for the product of his brain and brawn, but in this matter of price he is far more apt to remain an invertebrate all his printorial days.

He does a fair business until the day when he must add more machinery, or newer machinery, or replace worn-out type. He has meantime done well if he has met current bills, without provision for interest on investment or depreciation of plant, while his profits

have been represented by a meager wage, frequently not so great as that paid to some of his employes. He has now but two courses — to buy or not to buy. He may drag on as before, "making the old plant do," and thereby render himself incapable of producing any but cheaper, coarser grades of work, in which there is little honor and less profit, at the same time increasing his cost of production by growing lack of facilities for doing any sort of printing economically. Or, he may purchase the new material on time — mortgaging a very uncertain future hope for a very certain future payment. If heretofore he has been unable to do more than pay running expenses, how shall he now meet the notes he has been obliged to give, and the interest thereon, in addition? Too often has it been proven that this he can not do, and he is forced to give up the weary struggle. But some one is always waiting to catch the burden as he drops it, and the trade has not time to recover from the demoralizing effect of the presence of one such sincere but misguided printer ere another has taken his place.

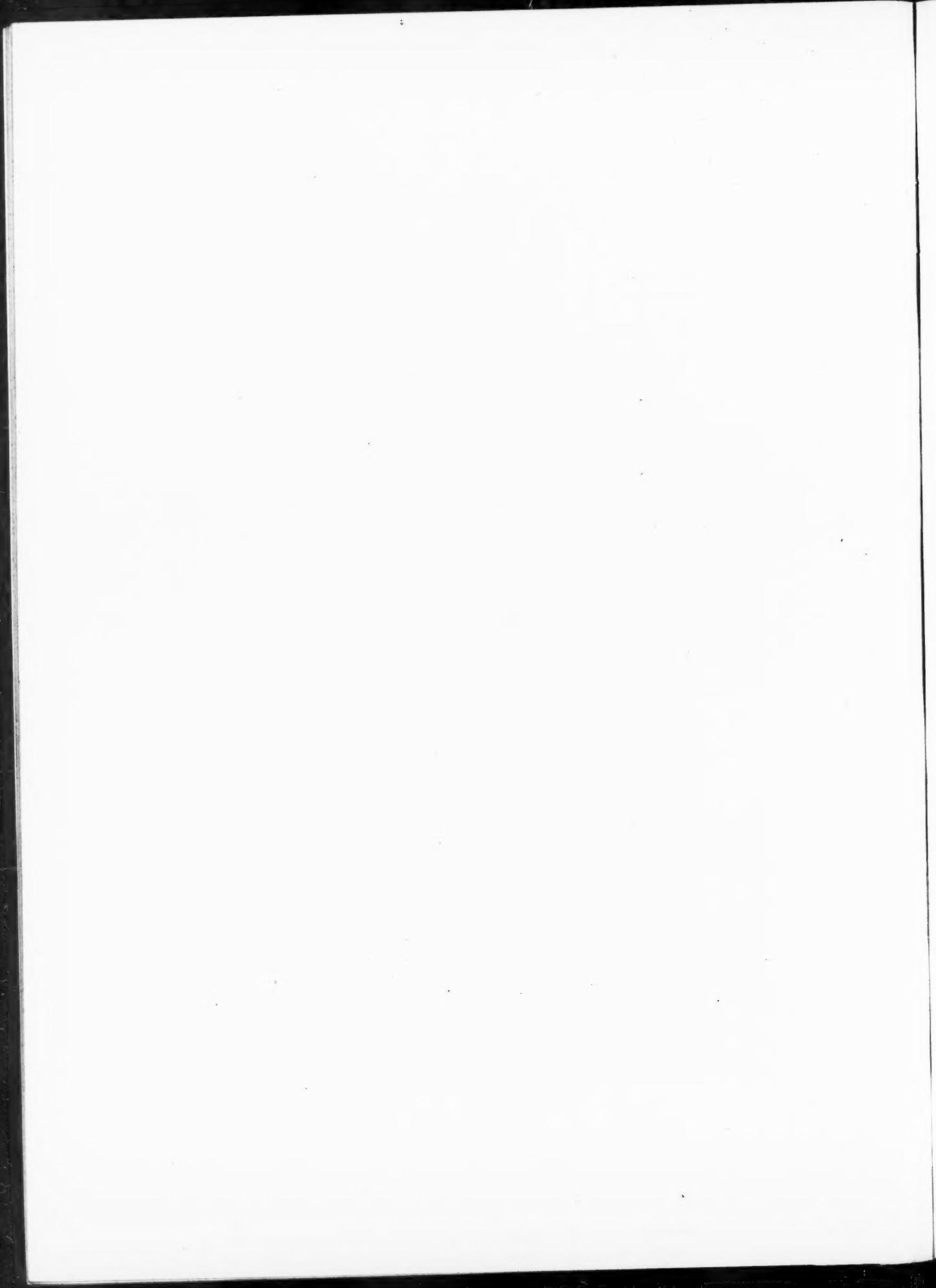
There is more hope of a mere man of business than of such as these, for one trained in methods of trade will give his first thought to the questions of cost and of securing satisfactory returns upon money invested, as well as salary for services rendered. He will meet many drawbacks and discouragements; he will be allured by "seconds" and "jobs" and "trades" in cards and paper; he will be unable to distinguish grades and qualities of stock and will give figures — honestly enough — on one kind of paper when something quite different is required; his customer, if he be fussy, may refuse the work altogether and insist that the job be done over in accordance with original specifications, or at least demand so large a rebate that all profits of this order and many others must be sacrificed. Nor can he judge with accuracy the cost of producing work, or give intelligent estimates when asked to bid. Nor can he know whether his men are doing their work properly, expeditiously and economically, nor be assured that time which should be productive and profitable is really so or is unproductive and unprofitable. These are but few of the ways in which such a manager is handicapped early in his career. Of course, I am referring especially to the office employing not more than six or eight men; were it much larger it would be possible to employ a superintendent to take from the owner this burden of detail with which he is unfamiliar. Better still would it be for both this man and the other were he to take as his partner the practical printer who has had no business training, that each may supply that which the other lacks and the eternal law of average be invoked in their behalf rather than, as would otherwise be the case, for their destruction.

But, as I have said, there is hope for such a one, even when left to his own devices, for through very force of habit he will scrutinize closely his books and balance-sheets, and he will not knowingly make the



MAUD MULLER

Photo by George Stark, St. Louis, Mo.



same error twice. If his training has been along mercantile and manufacturing lines, he will apply to his own business principles there learned, he will marvel that his profits are proportionately not so great as those of the business with which he has been familiar, and he will set about making them so. Naturally, his first thought will be to reduce expenses. Here is where he is likely to err. There are few ways in which the fixed charges of such an office can be reduced — lower rent, fewer workmen, cheaper workmen, no book-keeper — these virtually comprise the list. Not many offices occupy quarters so expensive that the difference to be saved by moving to a cheaper and less central location would, even in several years, pay the cost of removal, to say nothing of the loss of prestige which always results from such a change. A shake-up among the workmen is sometimes beneficial, but such benefits usually result from changes in the personnel rather than the number of employees; and it is a fair statement that when the number of men is reduced in a print-shop of this size, there is, of necessity, a corresponding reduction in the output and the profits. As for replacing well-paid and competent workmen with those willing to take smaller wages, this is one of the surest ways to increase expenses, rather than decrease them. And he who fondly imagines to save the cost of a bookkeeper and office assistant by doing his own work and that of the bookkeeper also, will find to his lasting sorrow that, while saving the clerk's wages, he is loading himself with extra work which, because of the limitations of human nature, is but indifferently done, and his own tasks suffer in sympathy.

Now, if he be a man with the right spirit in him, he will do at this stage what he should have done at first — keep his cost of production as low as is possible, consistent with sound business ethics, and *then raise the selling price* to yield him the compensation he deserves and should have, and could obtain in other lines of activity. It is "up to him" to refuse to sell his goods at less than a living, profitable price. Knowing that price, he has the less pretense of reason for going below it. Ignorance of the law excuses no man. It is not sufficient to say that one did not know, when he made a price, that the actual cost was in excess of that figure. It was his business to have known. This being so, there is far less reason why he who knows its cost should ever sell his printing at less than that cost plus a reasonable percentage of profit for himself. In the one case it may be unwittingly done; in the other it is with full knowledge and determination.

But, again, the habits of business prudence instilled into the mind of the printer before he became a printer are fairly certain to bear their good fruit, and he will not often quote prices that are below low-water mark. About this time the manager-printer decides to join the local *Typothetæ* and *Franklin Club*, or to organize them if none exist in his city. He learns not to give his customers the benefit of all the improvements or little economies or labor-saving devices he introduces,

but retains that as the reward of his ability to add to his investment or increase his equipment. He preaches the necessity of keeping records and using them; of comparison of actual records with possibility of production; of holding one's finger on the pulse of the business so that the course of each order is known from the moment it comes shyly in at the open door until the O. K. is given and the job is done and the bill is paid — yes, and can be instantly referred to years afterward, if necessity should arise. He urges closer fellowship, greater community of interest, among printers; he goes much more than half way to promote that spirit of comradeship — that *esprit de corps*



Photo by J. B. Mabry, Waco, Texas.  
"JUST GETTING OVER THE GRIP."

— which all printers should have, but which most printers sadly lack. And there is every reason to believe that ere he reaches the scriptural limit of three-score years and ten he will be able to retire from active business, like Franklin and De Vinne and Morehouse, to enjoy to the fullest the fruits of his industry and foresight and prudence. May his tribe ever increase!

I do not argue from this that knowledge of things typographic — of the details of our most ancient and most noble handicraft — is lightly to be regarded. I yield to no man in love and reverence for this art and all that it implies and embodies. But I hold, also, that the conditions of our modern life are such that in order to obtain best, truest, fullest results from modern printing it is necessary to apply not merely that technical and practical skill which comes only from faithful apprenticeship, but also those sound commercial principles without which it is not possible to make of any business, any profession, a success worthy of emulation and imitation.

#### WANTS THE PAPER REGULARLY.

THE INLAND PRINTER gets better every month. Keep my name on your list.—*Will N. DePuy, Kalkaskian, Kalkaskia, Michigan.*



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GREEN LAKE, WISCONSIN.

(On the Chicago & North-Western Railway.)



[Entered at the Chicago Postoffice as second-class matter.]

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C. F. WHITMARSH, ASSOCIATE EDITOR.

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R. B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

#### SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free. SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED. Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.  
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.  
PENROSE & CO., 109 Farringdon Road, London, E. C., England.  
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.  
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.  
G. HEDELER, Grimauscher Steinweg 3, Leipzic, Germany.  
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.  
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.  
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

#### EDITORIAL NOTES.

FEW people will dispute the assertion that trades unions are a good thing when properly conducted. The men who would strengthen unionism are the conservative members who take little interest in union affairs and rarely attend meetings. If you are a union printer, go to the meetings and use your influence in an endeavor to raise the trade to a higher standard.

LACK of good business sense and executive ability is claimed to be the reason why printers do not make a more pronounced success. The article on page 884 of this issue endeavors to prove this point. Very few, however, have courage to adopt reforms to place their business on a sound basis. Courage is an important factor. According to the *Bookseller, Newsdealer and Stationer*, the conflict in the business world grows fiercer with the successive years, and there has never been so much need for business bravery as now. The man who is satisfied to continue in the easy-going way of a past generation soon finds himself distanced by his competitors. While it is still true, with limitations, that there is safety in conservatism, it is quite as true that too strict conservatism is opposed to progress, and if it be followed too faithfully it may lead to stagnation and failure.

OUR attention has been called to the fact that some typefounders, even now, when nearly everything for the convenience of the printer is looked after, display little judgment in the nicking of type. Any compositor knows that type is more easily handled when the nicks are near the bottom, yet some of the late faces of body type have but two nicks, which divide the space from end to end into three almost equal parts. This necessitates close and useless scrutiny on the part of the compositor in order to tell which end should be up. Time was when as many as four nicks were used in making up the different styles of type, but the typefounders of to-day evidently figure that not a little money would be lost if so much were given up to nicks, i. e., it would take more letters to make a pound. In large quantities this probably would make quite a difference. But the founders, with three as the limit, certainly should be able to make distinguishing and distinct nicks and locate them all well toward the bottom of the body.

WHILE I can not fail to have some respect for the man who is endeavoring to better his position by joining a labor organization, I have a much higher regard for one who not only does this, but by study and application obtains a thorough knowledge of all the intricacies of his calling and thus makes himself more valuable to his employer. With the majority of men the main object is to secure the benefits of a larger salary, not because to be admitted means that they have passed a test for competency. No such examination is expected or required. When the joining of

a union shall indicate that a workman has thoroughly learned his trade and acquired skill that shall make him worthy of his hire, then, and not until then, will the statement that he is a union man mean much to his employer.—A. H. M.

#### SPANISH ROYALTY AND THE ART PRESERVATIVE.

THAT the printing craft is held in high esteem by the Spanish people, and that the efforts of the Madrid typos to perfect themselves in the "art preservative" is fully appreciated and encouraged by the leading men of that nation, is attested by *Blanco y Negro* (White and Black), a popular weekly journal published in Madrid, which gives a good half-tone illustration of the printers of Madrid assembled on May 31 last for the purpose of presenting prizes to the successful competitors in a contest for superior workmanship in typography. The judges—gentlemen of national renown—declared Messrs. Fau, Medel and Arambarri the prize-winners. On June 4 they were presented in private audience to King Alfonso and the Queen, who received them with marked cordiality, and evinced a sincere interest in the welfare and progress of the craft.

#### A CHANCE TO HEDGE.

IT is practically certain that the advent of the Wicks automatic typecasting machine will, in a comparatively short time, reduce the cost of body type about one half.

With body type so cheap that it is possible for every edition of the London *Times* to be set from new type; with the melting-pot and the typecaster competing with the distributor in point of economy, there seems to appear a silver lining to the cloud which has so long hung over the financial aspect of the composing room.

The question now is, will this advantage, soon to be gained, be given to the public or will it be kept by the printers.

We are willing to grant as a general principle that the public is entitled to share in the saving effected by new and more economical processes; but in this case the public has got its share beforehand. It is a safe proposition that few printers get an adequate profit from their composing-rooms under existing price conditions. The large first cost of type, its rapid depreciation and the almost universal tendency to allow too little for these items have resulted in the composing-room being commonly looked upon as a sink hole.

When the cases are filled with cheaper type will the prices for composition be still further cut and slashed or will printers have the business acumen to keep this advantage for themselves?

It will be a good chance to hedge, so to speak, and we hope the trade will realize it, and keep the saving for themselves.

F. W. THOMAS.

#### TRADE SCHOOLS.

IT is generally admitted that, notwithstanding the wonderful industrial development of the United States, we are singularly lacking in means for the adequate instruction in technology. There are a number of technological schools, but the course of instruction is purely academic, and hence they do not fill all the requirements. Justly enough, the unions look askance at schools which give instruction to youths for a few months and turn them loose to seek positions at any wage they can get. They are imperfect workmen and are a menace to the trade they have been partly instructed in. The unions are forced to take them into membership, and when labor is scarce the employers are forced to pay them the standard scale, or they may obtain positions in non-union offices at wages graded according to their necessities or the employers' need of that kind of labor.

There are enough printers to meet all demands if their education is rounded out, and the printers are eager enough to learn, but the exigencies of business routine in the printing trade give few the desired opportunity.

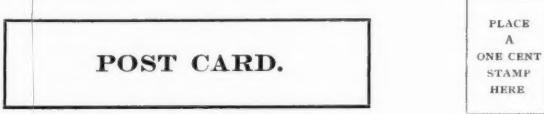
What is required, therefore, is a school wherein printers may perfect their knowledge of the art under practical and highly skilled instructors. The product of the school should in no case be put to commercial uses, as this would be a palpable injustice to the trade. There are many printers who could obtain remunerative positions, positions which offer an assured future, but they are fearful of their ability to hold their own on account of some imperfection in their knowledge of an essential branch of the trade. A few weeks' instruction in the branch of the business they feel themselves to be incompetent in would give them the benefit that they could not hope to derive from months or years in the ordinary course of business, besides saving them possible loss and keen mortification.

#### SUGGESTIONS REGARDING POST CARDS.

BROADLY speaking, any subject worth writing about is worthy of a sealed envelope and full letter postage. And a copy, either carbon or press, should be kept of all correspondence that leaves your office. Never use a postal card except for the briefest notes—principally acknowledgment of orders and such communications. True, it is much easier and quicker to scribble a few words on a card than to write and enclose a letter, but it is never wise. And one drawback to the use of cards for even this subordinate purpose is the fact that few printers even, to say nothing of the average mercantile man, deem it necessary to print a business heading on the postal. The impression gained by the recipient of a note scrawled on a card otherwise blank is apt to be anything but complimentary to the sender. If you use cards, print a few lines, similar to the "return" on an envelope, in the corner of the Government card. That lends an air of businesslike dignity to the message that pays about

four hundred per cent on the cost of printing. Or, better still, take advantage of the new regulations regarding post cards, and issue private cards of your own. Any firm may now do so; any printer may now print them for his customers and keep them in stock for sale at wholesale or retail, under the following revised rules:

Each card must be an unfolded piece of cardboard not larger than 3 9-16 by 5 9-16 inches, nor smaller than 2 15-16 by 4 5/8 inches. The form of card and the quality and weight of paper used must be substantially that of the Government postal card of like size. They may be of any color which does not interfere with the legibility of the address and postmark. Each card must bear the words "Post Card" in conspicuous letters, unobstructed by any other matter, at the top of the address side, and so placed as not to interfere with a perfectly legible postmark and address. Both address and message may be in writing or print, or affixed by handstamp or adhesive label not more than 3/4 by 2 inches. The sender may place his name and address on either front or back of the card, or both. Advertisements and illustrations in any color may be printed upon either or both sides of a post card, provided they do not, when placed upon the face, interfere with a perfectly distinct address and postmark. When post cards are prepared by printers for sale, they should, in addition to conformity with the above requirements, also bear in the upper right-hand corner of the face



The Henry O. Shepard Co.,  
Chicago, Ill.

Intended for.....  
at No..... Street  
in City of.....  
and State of.....  
[FACE.]

The Henry O. Shepard Company, Chicago, Illinois, has pleasure in hereby acknowledging with thanks the receipt of the favor dated..... with enclosures as therein stated from.....  
and in reference thereto desires to say that.....  
.....  
.....  
[BACK.]

an oblong diagram containing the words "place postage stamp here," and across the bottom the words, "This side for the address." The sender must affix stamps, 1 cent for domestic mails, 2 cents for foreign. It has been found very convenient to use a card such

as is herewith produced. This gives a quickly seen but not obtrusive advertisement on the face, in addition to the imprint on the reverse, and imparts an air of distinction and individuality that can not be obtained from the regular postal.

There ought to be a field for the enterprising printer in acquainting a certain class of customers with the merits of these cards and incidentally in acquiring the profits that accrue from the printing thereof.

#### THE ADVENT OF NATHANISM.

THAT a printer who has been successful in his own business has retired and is now regularly in the way of helping other printers to success by assisting those who lack capital to get it, is an encouraging sign.

It indicates a beginning, in the printing business, of a practical conception of the benefits of widespread co-operation and organization which have already led to so much success in other lines.

It means that the printer who has opportunities for securing trade and the ability for handling it need no longer be held back by a lack of capital.

It means that the man who has capital to invest in the printing business is more likely to be led to place that money to the best advantage, instead of putting it into some already overcrowded field or into the hands of those who will use it to the detriment of the trade.

Most of all it means that the workman or foreman with a few hundred or a thousand or two of dollars will be more likely to be led to place that money, with his services, in some good established business than to start a new one of his own. There are many good workmen who have saved some money who can thus secure permanent, satisfactory and lucrative positions in business life who might be absolute failures for themselves and a menace to the trade as proprietors of independent plants struggling for a new trade.

It is a matter for mutual congratulation among printers that the first efforts in this direction have come from a man of Mr. Nathan's fairness, breadth of view, and correct understanding of the working conditions in the printing business.

F. W. THOMAS.

#### PRINTERS' INSURANCE AND INVENTORIES.

THE value of insurance to the printer depends upon whether the assured is prepared to prove his loss to the insurance companies when he burns out. An insurance policy without a correct inventory to back it up is a poor investment. Printers incur large expense in moving their plants from one building to another, in order to cut down insurance rates and get a sufficient amount of insurance. Fires have occurred in fireproof buildings where rates are low, and even printers located in such buildings have suffered losses in settlements where they were unable to furnish a complete schedule of their plant to the adjuster. Where they made money in getting low insurance

rates they lost double the amount by not being prepared to prove loss. Most insurance adjusters are fair. They are, however, not philanthropists, and they have all the advantage of a printer who has met a fire loss, unless the latter is able to produce an up-to-date inventory of his outfit. A fire insurance adjuster is a smart man; he is paid for saving money to his companies. The adjuster is not the solicitor. "You have got to show the adjuster;" the solicitor takes your word for it. The insurance solicitor does not examine your inventory closely to see that you are insured to eighty per cent of your sound value, but it is the adjuster's business to look up the eighty per cent insurance; that is why he asks you for your inventory when he comes to adjust your loss.

The eighty per cent insurance clause, as adopted by the Underwriters' Association, provides that the



Photo by Larson, Randolph, Wis.  
IN GRANDPA'S HAT.

established rates are based upon insurance being carried to the amount of at least eighty per cent of the value of the property, and is as follows:

"It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty per cent of the actual cash value thereof, and that failing so to do the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item."

The cost of a correct inventory is small as compared to the loss sustained by not being prepared to show the amounts and values of your plant to the insurance companies. A correct inventory tells you how much insurance to carry and provides against co-insurance. Blanket policies are best for the assured. Insurance companies prefer divided schedules, and charge a higher rate for blanket policies.

A divided schedule is to the disadvantage of the assured in an adjustment.

A correct inventory is of great value to the printer in closing up his yearly business. It is of value to him in giving reports to commercial agencies, and assists in securing rating and credit. It tells him how to order sorts, and how long his material has been in use.

CHARLES S. BROWN.

#### THE COUNTRY MERCHANT AND THE PRINTER.

BY JOHN T. BRAMHALL.

In these our very strenuous days,  
The merchant who is wise  
Seeks many new and catchy ways  
His goods to advertise.— NEW SAW.

IT is an old story, of course, but if the country merchant would awaken to the importance of using well-printed stationery, it would, as Mrs. Malaprop used to say, manure greatly to his advantage, to say nothing of the printer. I had a letter the other day from the proprietor of a general store up in Wisconsin, asking for advice on the best methods of advertising his business. And as this is a chapter from real life, I will take it as the text for my discourse.

Firstly, as to location and environment, Mr. Brown, as I will call him for short, writes that he has a general merchandising business in a town of three hundred people, in a good farming country, and carries a stock of about \$6,000. His town has no newspaper. A glance at the map is sufficient to show that the surrounding country is largely settled by Danes and Norwegians, so I suggested a small ad. in the leading Skandinavian paper of the State, on the presumption that our fellow citizens from those northern, sea-girt lands are the best educated of our newcomers, reading people all of them, and with that old-fashioned, inbred respect for print that we no longer find, more is the pity, in our own people. (This is straight goods; I am not running for alderman in Milwaukee.) Again, the immigrant is naturally clannish, just as you or I would be if transplanted to his country for the rest of our uneasy days. We would not read our own home-tongue newspaper from scare-head to the last excursion reader, would we? So, with due consideration for the Skandinavian's intelligence and his love for his own language paper, I would advertise moderately and with fresh matter every week, in the paper that my foreign-born patrons take into their homes and read as they do their Bible. And I would be very careful to advertise nothing but the truth. This, it is true, should be a general rule, but one without exception in a case like this. No "California hams," or "Vermont maple syrup" for glucose, or "Japanese silk handkerchiefs" for cotton, if you please. Our own people have learned to discount these fakes, but the unsophisticated newcomer says: "Cheat in one, cheat in all!"

As there is no local paper where my friend is located—(shades of H. Greeley, absolve me of the sin of using that word!) it would be well for him to

get out some printed matter of his own. Dodgers? May I be burned if I recommend dodgers. Better the bill-board, which lines the road to Hades, for it, monstrous as it is, reflects no discredit upon the printer. If the city fathers of the ancient town of Albany enacted a fine of \$25 for the planting of a cotton poplar tree, why should we not legislate against the artful and dirty dodger? It is a cheap and nasty method of advertising. Let it be anathema; for, unlike mercy, it condemns both him that gives and him that receives.

The circular is the respectable member of the Dodger family. There are places, to be sure, where

have their circulars printed in their own language. The English-language arrogance, by the way, is not a proprietary characteristic of John Bull. The contempt which our Yankee manufacturers and exporters entertain for the barbarous lingo of other markets is nothing short of ridiculous, and the result is an enormous waste of printed matter, which with curious short-sightedness is not written in the common tongue of the people addressed.

Another good form of advertising for the general country store is the almanac, or a small note-book, with a generous number of blank pages, with some useful



Photo by D. J. Matthews, Stockton, Cal.

A MODERN MOSES.

it is not admitted, even in full dress, but in the rural districts it is quite R. S. V. P. A good thing for our friend Brown to do would be to get a list of the heads of families in his town and the country tributary thereto, say to the number of three hundred or five hundred; then prepare a neatly worded circular, with no fake or funny business in it. The merchant who works minstrel gags into his advertising has missed his vocation; he should travel with a circus, or be a barber. He might send his circular under a green stamp, which would be very bad policy in the city, but would work very well in the country where the people are not burdened with overmuch mail. The whole cost would be, for three hundred or five hundred circulars, under \$10. If there are a large proportion of Skandinavians who do not read English, it would pay to

tables and general information; the idea always being to give the patron something good enough to keep, and which will serve to keep the dealer in pleasant memory. I once heard of an enterprising undertaker who issued marriage certificates in three colors, with bride and groom joining hands and the parson in the center, and underneath the legend: "Carriages for weddings and funerals. Elegant caskets. Also monuments. Embalming done. Prices reasonable. Geo. W. Smith."

But now to get back to my text. Whatever printing is done, applying Ben Franklin's maxim, is worth doing well. A poor job will simply advertise the merchant as a dealer in poor goods. On the envelope used by my Wisconsin friend was a rubber-stamp business card. I wrote him that the best advice I could give him was to throw the stamp into the fire and have his

stationery neatly printed. Of course this would cost a few dollars more; but suppose he writes to Jones, Smith & Co., wholesalers, or to the Northern & Southern Railway, using rubber-stamp stationery — would they be likely to rate him A1? On the other hand, I have known many instances where a brief, businesslike letter on good, dignified stationery, would bring an immediate and favorable reply without waiting for the formality of investigating the correspondent's standing. At all events I have no doubt that a printing bill of \$15 or \$20, with the cremation of the rubber stamp, would be one of the best investments our merchant could make, in the advertising way. I think if I were a printer, I would distribute an illuminated motto for the country trade reading:

"The merchant who does his own printing also digs his own grave."

And so it is up to the printer, after all. It falls to him to educate the country merchant to the use of good printing. And, like Chaucer's clerk, he "first must follow it himself." The country merchant is improving his business very rapidly, and is open to conviction on the doctrine of good printing.

Written for THE INLAND PRINTER.

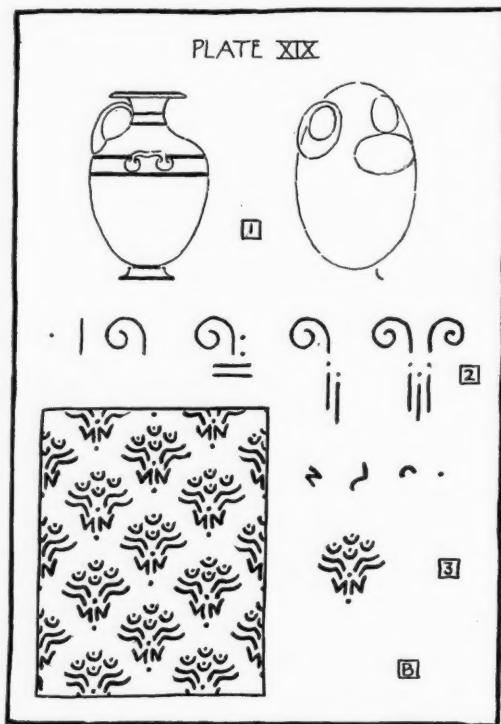
#### A COURSE IN THE PRINCIPLES OF DESIGN.\*

NO. IV.—BY ERNEST ALLEN BATCHELDER.

HARMONY, as defined some time ago, requires that the details of a design shall have "something in common." Shape harmony would imply that all the shapes used in a piece of work must share some common property. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified together. Thus, if we would have *complete* harmony of shapes we would see that all the figures in a design were similar or at least governed by the same law. To illustrate this idea of shape harmony examine the Greek vase shown in Plate XIX. Here we recognize qualities somewhat foreign to many productions of the present day. Among other desirable things, it is plain that the designer of that form sought a complete shape harmony. To gain this he took for his underlying form the ellipsoid, governed by the curve of the ellipse, and made every other curve in his design a repetition of this first one, merely changing the measures. Thus the repetition of this curve gives us a consistent whole, a design that pleases the eye because we are able to grasp the main features without confusion.

Here, though, we are confronted by another proposition. It is not always possible to use shapes that share common properties; often the designer is forced to do the best he can with unrelated shapes; he may prefer to use shapes that have nothing in common, that are not governed by the same law. Even so, harmony need not be sacrificed, for we are now brought to the second part of our definition. It becomes neces-

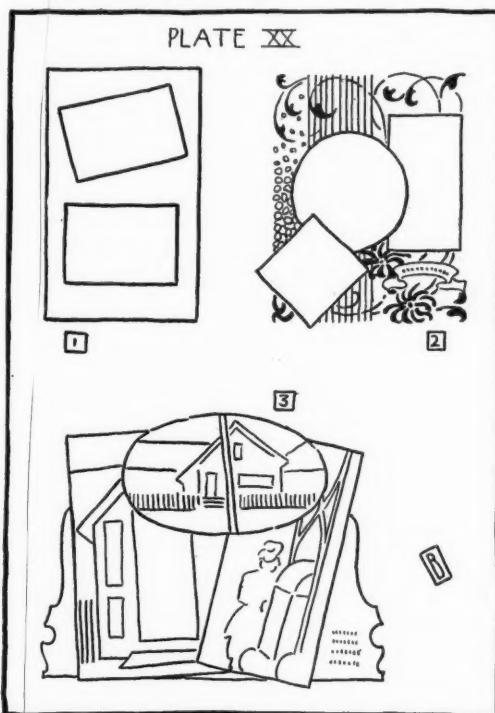
sary to "reconcile the differences" of the various shapes. Here we show our skill as designers. We may say that the dot, the straight line and the scroll have very little in common. (Plate XIX, Fig. 2.) As shown in the first instance they have not; nor have they in the second example, for here the arrangement serves to make the differences more apparent than before. In the third instance, though, they have been placed in such position that they share a common movement or rhythm; the differences of shape are thus reconciled so that the eye finds no difficulty in



grasping them as a whole. In the fourth instance the shapes have been balanced, and the differences are even less evident than before.

In Fig. 3 certain shapes are shown that were made entirely at random, without thought of harmony or of the possibility of making a design. Given such awkward material, how can even a passable design be made? The first step would be to obviate the lack of harmony by placing them in such relation that they shall have a rhythm in common; then by balancing them the awkwardness of the situation is still further relieved; and last of all by repeating this result with studious regard for the relation of black and white, a conclusion is gained that, all things considered, is fairly pleasing. Similar use might be made of any atoms that chance to be at hand. It is not the wealth of available material — leaves, flowers, animals, etc. — that produces a good design. It is the man behind the material, and his grasp of fundamental principles that distinguishes good, tasteful work from mediocrity.

The artistic printer is not the one who requires the entire stock of a typefoundry with which to work; nor the one who pins his faith to the ornamental stock-cut and the ruled paneling. These things will not take the place of discriminating good taste. Here at hand, for instance, is a catalogue cover that presents a dis-



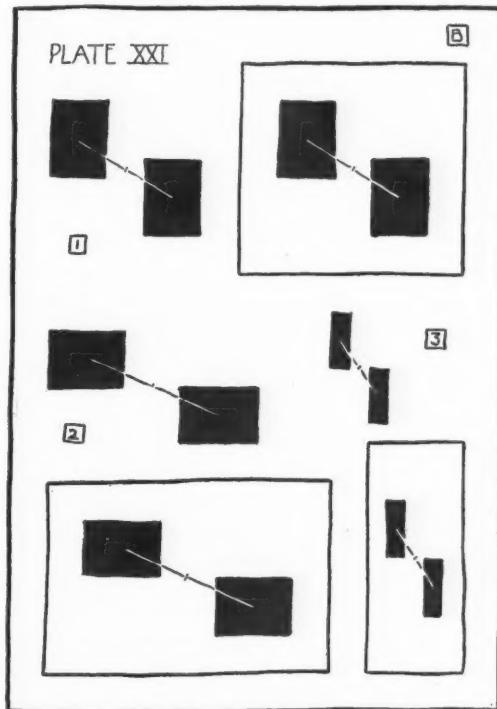
play of no less than four distinct styles of type, three stock cuts, and a generous amount of rulework. It lacks shape harmony. We may be sure that if our old Greek designer were to do a similar job he would strive to harmonize matters by limiting himself to one type face, and by a judicious pruning of the other features. The longer a designer works the more he comes to realize that success is quite dependent upon knowing what to leave out of a piece of work. Some of the most artistic printing to be found was produced in the old days when the type was so limited in size and style as to necessitate simplicity and careful consideration of the relation of space and mass, of line and area.

One more word, another application of shape harmony, and we will proceed to the next problem. Plate XX, Fig. 1, is an example of paneling traced from a book that makes pretensions of an artistic nature. Here there is harmony of shapes; but what conceivable reason can be advanced for placing the upper panel in such position that it has no relation, no rhythmic connection with its neighbor? This is not an uncommon practice; it arises from an effort to be original, unique, with a mistaken notion that irregularity will bring the desired result.

Fig. 2 is a still more common example of this sort of work. Here we have shapes that have nothing in

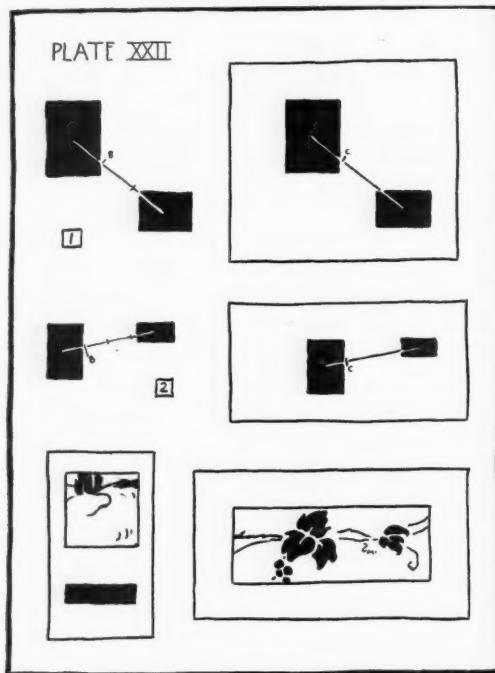
common, but instead of trying to smooth this unpleasantness it has been emphasized by crowding the shapes together in a way that reminds one of a strenuous effort to drive square pegs into round holes. Furthermore, in the background is an assortment of curves and lines entirely unrelated to the shapes themselves. Compare Fig. 2 with the Greek vase. Surely the comparison requires no further comment. Fig. 3 is shown as an extreme case of this sort of thing. No better instance could be found in which there is such a complete lack of the essentials of good design as in this example. It has neither rhythm, balance nor harmony; it is not sane nor orderly nor conformable to any discoverable law. It is almost beyond belief that any person could deliberately place pictures in such way as to bring the main lines into the relation shown. It must have resulted from one of two causes—a desire to be artistic, but with ignorance of what constitutes good design, or from an intention to be unique, regardless of good design. Let us hope that it proceeded from the former cause.

Shape balance has been defined as symmetry, an opposition of shapes on a vertical line or about a central point. Symmetry is found in nature in crystals, shells, etc. In insects, leaves, flowers, plants, animals, it becomes less and less apparent as we ascend the



scale; it gives way to another type of balance equally important, perhaps more important for us to understand. This type of balance may be defined as measure balance. By measure we refer to size, the quantity of space contained within the limits of a given shape. Plate XXI, Fig. 1, represents two measures of black.

Supposing we wish to place these two measures within a space so that they will be properly balanced. The problem is much as if there were two men of equal size on a "see-saw." The spots are to the eye precisely like physical forces in nature, at least so far as this law of balance applies. Let us draw a line connecting the centers of the measures. It is evident that



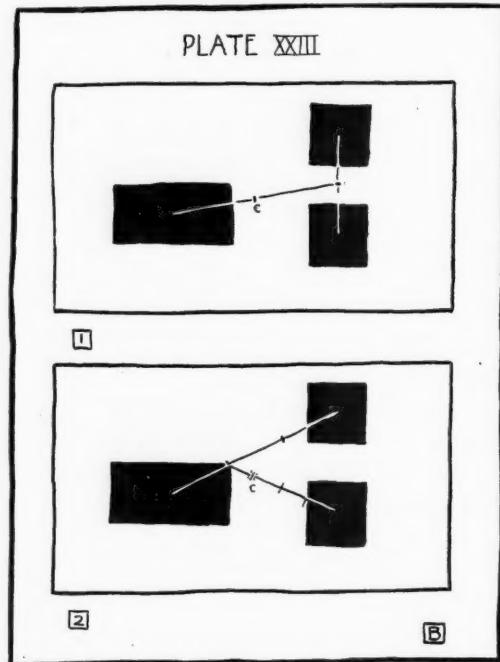
the *point of balance* will be in the middle of this line, for the measures exert equal attractions. Now if we wish to place these spots within an enclosing form, this law of balance requires that *the point of balance of the measures shall coincide with the center of the frame*. Mark that, for it is important. The eye naturally seeks the center of such a frame; it also seeks the point of balance half way between the two measures, hence we should see that the center of the one coincides with the balance point of the others. Figs. 2, 3 illustrate the same problem, the *shape* of the enclosing form being changed in each case so as to be in harmony with the shape of the spots.

Supposing our measures are unequal; what then? In Plate XXII, Fig. 1, are measures of black that exert unequal attractions. They may be likened to a man and a boy on a "see-saw," the man weighing twice as much as the boy. Note carefully the steps taken to find the point of balance in this instance. We will draw a line connecting the centers of the spots, as before; but it is plain that the balance point can not be in the middle of that line. If the man weighs twice as much as the boy it would be necessary to give the boy two parts of the board and the man one. Just so with spots of paint. As these spots have a ratio of two to one, the smaller spot must be given two parts of the line, the

larger spot one part. This point of balance must now be the center of our frame, as before. Fig. 2 illustrates the same point, except that the smaller spot is only one-third of the larger, requiring a division of the line into *four* equal parts, three for the boy, one for the man.

In Plate XXIII the same process is applied to three spots. We will balance two of the spots first and then balance those two with the third. Let us begin with the smaller measures (Fig. 1) for they are equal; their point of balance will be half way between centers. Then draw a line from the point thus found to the center of the remaining spot. The three spots will balance somewhere on that line. Where? As the two small measures equal the large one, the point will be in the center of the line. Having found this point we can proceed as before and make it the center of the enclosing form.

To prove the truth of this demonstration, Fig. 2 shows the same problem done in another way. Here the large spot is balanced first with one of the small ones, as in Plate XXII, Fig. 1. When this point is found these two measures are balanced with the remaining small one. Here the ratio of size is three to one, so the small spot requires three parts of the line,



while the other two spots need but one part. The result is precisely the same as in the case above.

It has been asserted several times already that whites are as important as blacks. Supposing you employ the process just used and balance the white spaces in each of the problems given. If you can do this, you will discover that the white spaces will balance on the same point as the black ones. In other words, in a well-designed composition of blacks and

whites there will be *three coincident points*: (1) the center of the frame; (2) the balance point of the blacks; (3) the balance point of the whites.

See if you can solve the problems below. For convenience, use the squared paper as before. We are not yet prepared to cast it aside.

Balance two equal measures of black within a rectangle that will give harmonious shape relations.

Balance two measures having a ratio of three to one.

Balance two measures having a ratio of three to two.

Balance three measures of equal size.

Balance three measures in which there are two large ones of equal size and a small one just half the size of one of the large ones.

(To be continued.)

#### "30" AND OTHER THINGS.

When a newspaper reporter, a printer or a telegraph operator is gathered to his fathers, among the floral tributes from his fellow craftsmen there is quite certain to be seen at least one in which the number "30" figures prominently, says *Profitable Advertising*. The offering may represent a broken column, or a harp, or the gates ajar, or a pillow, or any other of the numerous designs appropriate to such occasions; but whatever it is, this mystic number is, almost without exception, made an important part of the design, and its presence is the cause of much curiosity on the part of the uninitiated.

The expression "30" in newspaper and telegraphic parlance signifies "The End." When a reporter turns in his last batch of copy for the day to the city editor, he simply says "30"; when the day's telegraphic news report is finished the Associated Press operator clicks "30" to the operator in the newspaper office, and the latter individual transmits "30" to the telegraph editor; when each department has completed its labors for the day it sends the magic "30" to the editor in charge; and when this functionary has satisfied himself that all is well, he signals "30" to the foreman of the composing-room, whence it travels to the "make-up" men, stereotypers and pressmen—and another issue of a great newspaper is ready for the delectation of an admiring constituency.

But although "30" is so comonly used in newspaper and telegraph offices in the sense of conclusion, there are very few, even among the oldest men in either business, who know its origin. One tradition says that long ago when the news report closed at 11:30 P.M., the signal "30" was given to indicate that this time had arrived. Another legend states that in the early days of the Associated Press the report was limited to thirty sheets, and the telegraph operator used the figures to show that the thirtieth and last page had been reached. The truth, however, seems to be that the origin of the term dates back to the early days of telegraphy, when a code of figure signals was arranged for the purpose of economizing time. Thus "3" was made to signify "what time is it?" "5." "have you anything for me?" "13." "I understand"; "30," "the end"; "33," "answer paid"; "44," "wire answer immediately"; "73," "accept my compliments." Therefore, when the telegraphic news service was instituted, "30" was naturally used to designate the conclusion of the report, and consequently it became known and was adopted in newspaper offices as expressing the end of everything so far as each day's issue of the paper is concerned.

Another signal frequently used in newspaper telegraphy is "95," which means "very important." In the summer of '98, when the wires were constantly crowded with war news, the manager of the Associated Press sent almost daily to that

organization's correspondents throughout the United States the following message: "Nothing but 95 till 30."

Which mysterious message, when translated into ordinary English, was found to contain these instructions: "File no news unless of the greatest importance until the end of the day's report."

#### A BOVINE SOLILOQUY.

The Buffalo (N. Y.) correspondent of the *Typographical Journal* states that during the beef trust excitement G. S. Applegarth, or "Appy," as the prints call him, who was telegraph editor of the Associated press in the "mitt" days—and a popular editor he was, too—gave these lines to the public:

A cow of grave and thoughtful mien  
Lay stretched at ease upon the green;  
An ancient kine, whose snowy brows  
Proclaimed her patriarch of cows.  
She glanced with retrospective gaze  
Across the plain where cattle graze,  
And resting peaceful and sedate,  
Proceeded thus to ruminate:  
"For some decades and sundry years  
I've browsed about this vale of tears,  
And seen full many a shift and change  
Take place in this terrestrial range.  
I've seen my kinsfolk, day by day,  
In countless thousands led away,  
To fall beneath the butcher's stroke  
Or groan beneath the driver's yoke.  
In cutlets, joints, ribs, steaks and chops  
We grace a thousand butcher shops;  
Our bones by all mankind are gnawed,  
Our hides beneath their feet are trod;  
We're fried, stewed, roasted, grilled and boiled;  
Corned, canned, jerked, embalmed and broiled;  
Dried, tinned, pickled, chopped and mashed,  
Pressed, boned, deviled, smoked and hashed.  
For centuries we've been misused,  
Humiliated and abused.  
But now at last our day has come —  
The great bovine millennium,  
When man must pay for all our ills,  
And dearly, too, in long, green hills.  
For now we're in the great beef trust  
And pay our price he will and must.  
No more he sneers at corned beef hash,  
To-day it's worth its weight in cash;  
With every bite of juicy beef  
He minglest bitter tears of grief."  
Thus musing on her altered state  
The old vaccine waxed quite elate,  
And when the butcher came to slay  
She ambled peacefully away,  
Remarking calmly as she went,  
"Farewell to all. I die content.  
The man that whets his teeth on me  
Gets all that's coming to him. See?"  
Concluding, as she glanced around:  
"I feel like thirty cents — per lb."

#### A VERY CLEVER AMERICAN.

According to the *Press*, of London, England, "a clever American" has just patented an invention which is being tried, so far with great success, by Messrs. Unwin Brothers, of Ludgate Hill. The new machine can print circulars, addressing them to separate individuals, and engrave the address on the envelope during the receding movement. The invention is really an attachment to a printing-press which saves manual labor and which enables different names and addresses to be placed upon each letter with alarming (*sic*) rapidity.

#### HAS MADE MONEY FOR HIM.

Find enclosed order for \$2.50 to renew my subscription to THE INLAND PRINTER. I simply could not do business without it. It has made me money during the one year I have been a subscriber.—Charles W. Henke, New Paynesville, Minnesota.



ON THE SANDUSKY RIVER, NEAR BUCYRUS, OHIO.

Photo by L. A. Dozer, Bucyrus, Ohio.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

#### NECESSITY THE MOTHER OF INVENTION.

To the Editor:

NEWARK, N. J., July 31, 1902.

Your card asking for renewal of my subscription is before me, and I gladly comply with your request and inclose \$1.25 for six months' subscription. I have several volumes, which I value highly. I would like to give you an account of how I became interested in THE PRINTER. In 1896 I came home from a mission field where I had been for some years, thoroughly broken in health, my nervous system completely shattered. I hoped that a few months' rest would restore my health, but I found it did not bring the relief desired. As I could not study, or even read for any length of time, without ill effects, I was forced to other ways of employing my time, so, procuring a work bench and a few tools, began making articles of convenience for household use, when it occurred to me that a printing-press would be a good means of employing my time. So I designed a self-inking hand press, 8 inches by 10 inches. After making patterns I procured the castings and had the bed and platen planed, and a few of the larger holes bored, then completed the rest at my home. It took me some months, as time did not press. Then I made several cases, of which I send diagram, arranged slightly different from the ordinary arrangement, but would say I have found it very convenient. I also made composing-stick and lead cutter, and all needed articles except the few fonts of type which I have found occasion to procure; casting also my rollers, drawing on my memory of my experience in a New England office forty years before.

Soon after I had completed my crude outfit the pastor of the church with which I had connected myself proposed that a "weekly calendar" be issued, and asked me to print it. After some hesitation I consented. Then, being elected scribe of our conference, I have printed the semi-annual program, which has been acceptably received. I have not sought any outside work, but have done some for personal friends.

While I was experimenting and feeling my way to passable success, a young friend purchased quite an outfit at an expense of several hundred dollars, but soon tiring returned the material and gave up his enterprise. He had taken THE INLAND PRINTER about two years. I bought the four volumes, and was so much pleased that I concluded to subscribe. Each month adds to my satisfaction.

I have written the above thinking perhaps you might be slightly interested. I know that the aged are somewhat garrulous. If I am, please excuse me. C. C. COLLINS.

#### A UNIQUE TRADE-MARK.

To the Editor:

LAKEVIEW, OREGON, July 1, 1902.

I enclose you under separate cover a photograph of a pair of locked antlers which have been adopted by a local house as a trade-mark. The circumstances, as described by the newspapers, are as follows:

"W. P. McHager, a barber, and E. M. Bashore, a jeweler by trade, have been spending a fortnight in Lakeview, Oregon. Mr. McHager, who is an adept at designing, mounted the locked antlers presented to Whorton & Smith by Wade Sny-

der, who found them while hunting out near the P ranch. The antlers indicate that one of the deer who met in mortal combat was four years old, while his adversary was a year younger. From the appearance of the carcasses of the animals, Mr. Snyder said they could not have been dead many weeks. The antlers are beautiful specimens, and so closely locked together that it is impossible to pull them apart without



LOCKED DEER HORMS.

Used as a trade-mark for a "print-shop."

breaking them, and one can easily imagine the desperate efforts these two monarchs of the forest must have made to get free from each other before they gave up the struggle and together died. Messrs. Whorton & Smith will have their initials on the mounting, and will adopt it as trade-mark."

CHARLES A. FITCH.

#### "ONLY A PRINTER."

To the Editor:

SHENANDOAH, IOWA, August 5, 1902.

I send you a copy below of an old piece I have heard spoken of by many an old "tourist" when he was filled up on the copper-distilled elixir of life, and as I have never as yet seen it in print maybe you can use it to bring up old-time recollections to many an INLAND PRINTER sub. JAY CRAWFORD.

Only a printer, cold in death,  
Stiff in a deep snowdrift.  
He wasn't properly justified  
And his old forms wouldn't lift.

His metals were very old and worn,  
His impressions poor at the best.  
The manager wanted a brand-new dress  
And the foreman knows the rest.

He knows if the hell box catches him;  
But we hope, and we think we're right,  
That he'll be recast, at some future date,  
In letters clear and bright.

No more he'll cash his little string,  
Or jeff for the foaming beer.  
Only a printer cold in death,  
No friend to shed a tear.

#### BROUGHT TO JUSTICE AT LAST.

To the Editor:

FREMONT, OHIO, August 8, 1902.

We have at last succeeded in arresting in St. Louis the man who has been doing business on our reputation, and defrauding printers in different parts of the country. He has been known as West, Green, Carroll, and other names. This man has been swindling the printers all over the country for the last two years. His method was to sell account files which

he manufactured, and which he carried with him and sold for cash. He would make any kind of promise and agreement, oral or written, in order to effect a cash sale. We have a large number of different contracts that he gave in our name, agreeing to give the printers exclusive sale of the files in their town or vicinity, saying also that we would furnish them with the name of every person in that locality who was using our files, and refer all future orders to them. Furthermore, that we would sell them statements for the files at a price that was ridiculously low, and it was appreciated as such by the printers. At Akron, Ohio, he was given a check for \$8 by George C. Jackson, a printer, in payment for files, and with a written contract in connection, as above stated. This check was payable to us, but he endorsed our name on the same and had it cashed by John Cohn & Co., clothiers of that city. Cohn & Co. and Jackson, backed by us, are prosecuting him. He was arrested in St. Louis, Missouri, and brought to Akron, where he is now in jail awaiting trial.

THE SIMPLE ACCOUNT FILE COMPANY.



BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.**

**SPECIAL NOTICE.—**Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.**—By Frank Evans, Linotype machinist. \$3, postpaid.

**THE LINOTYPE OPERATOR'S COMPANION.**—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

**THE LINOTYPE MANUAL.**—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. \$1.50, postpaid.

**FACSIMILE LINOTYPE KEYBOARDS.**—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

**THE MECHANISM OF THE LINOTYPE.**—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. Fully illustrated; 128 pages. Cloth, \$1.50, prepaid. This is a reprint of the series of articles, "The Machinist and the Operator," which have appeared in THE INLAND PRINTER.

THE *Evening Chronicle*, of Manchester, England, has a plant of forty Linotypes, the largest in England.

A NEW typesetting machine, to be put on the market by the Unitype Company, makers of the Simplex machine, will be equipped with an automatic justifier, the Des Jardines, and will be sold for \$2,000. It will be called the "Unitype."

**HOW TO REMOVE A TIGHT PLUNGER.**—A. B. C. wants to know how to remove a plunger which is stuck tightly in the pot well. *Answer.*—Drop a piece of tallow in the well on top of the plunger and let it melt. Work the plunger, if possible, up and down, and repeat the dose until it becomes loose enough to be withdrawn.

EIGHT Goodson Graphotype machines are in operation at the Publishers' Printing Company, 32 Lafayette place, New York, and some thirty high-grade books have been set on them

and printed from the type. The Central Typecasting Company is installing a plant of fifteen Graphotypes at 148 Chambers street, New York, to set type for the trade.

THE manufacturers of the Linotype in Germany have issued a brochure on their machine, which is a beautiful specimen of German printing, and is illustrated with half-tones of many installations of Linotypes in various cities of Germany. It is apparent that the German manufacturers of the Linotype follow more closely than any other factory the model of the latest American machine. The factory is located in Berlin.

AFTER having been three years at the printer's trade, apprentices in London, England, are allowed to practice on Linotype machines, but are permitted to occupy permanently only one machine in three in an office. In offices using fewer machines than three, apprentices may occupy the machines one-third of the time. In this country apprentices are only allowed to operate typesetting machines in the last six months of a five years' apprenticeship.

JOHN T. PUGH, who, when he is not operating a Linotype on the *Augusta Herald*, is composing music and songs, writes: "THE INLAND PRINTER is undoubtedly a great help to the machinist-operator, and I heartily recommend it to the craft as a safe guide and valuable assistant. There are many difficulties for the young machinist-operator to overcome. He should remember the machine is made right, and learn to let the machine alone. I think I am the father of the weight attached to the assembler slide to return it instead of the spring, and it is being used pretty generally now."

A PRELIMINARY specimen book, showing the faces of Wicks type ready for immediate shipment, has been issued by the American Standard Type Company, 13 Park Row, New York City. This type is made by the Wicks Rotary Typecaster at a speed of sixty thousand letters an hour, and is uniformly good. Old styles and moderns in 6, 7, 8 and 12 point are shown, and are graded as "A," extra hard, for long runs on hard paper; "B," standard, as hard as ordinary type, and "C," mild, for use in composing machines using movable type. The prices range from 31 cents per pound for 6-point to 16 cents for 12-point.

CHARLES H. DUBOC, expert Simplex machine operator, holder of speed records on Thorne and Simplex machines, is at The Inland Printer Technical School, and will instruct operators on the Simplex machine. The machine composition branch is located at 357 Dearborn street, on the ground floor, and is equipped with six Linotypes, two Junior Linotypes, three Lanston Monotype keyboards and a casting machine, and a Simplex One-man Typesetter. Classes in mechanism and operating are taught daily, and a night session is also held. The tuition fee is \$60 for a six weeks' course of eight hours a day on any machine the pupil elects to learn. None but union printers are eligible. The school opened for business August 4, and large classes are in attendance both day and night.

**TABULAR WORK ON THE LINOTYPE.**—Following the discussion regarding the "Versatility of the Linotype" in the editorial columns of THE INLAND PRINTER, R. L. Cureton, with the Columbia (S. C.) State, in the job department of which office the State printing of South Carolina is done, sends copies of reports by State officials set by him on the Linotype. It consists mainly of tabular work, some of which is set with the vertical rules cast from the Linotype matrix, others in which the columns are cast on short slugs, three and four ems in length, brass rules being used in these cases. While the line-up with the machine rules is as good as can be done on the machine, it would not pass critical printers. The tables in which brass rule is used are certainly all that could be desired, but when one considers the time consumed in casting such short slugs—the ordinary capacity of the machine being only six or seven lines per minute, whether the slugs are short or

long—one fails to see much advantage or saving in time over hand work. Not until the Linotype Company markets an attachment which will enable all the columns of a table to be cast at an operation in the several lengths necessary to permit brass rules to be inserted between the columns, will the question be properly solved.



WATCHING HIMSELF WORK.

I. W. Millspaugh, the machinist of the *Mail* printing-office, Stockton, Cal., in the act of "seeing himself work." Photograph by D. J. Matthews  
was made by making two exposures on one plate.

**DISTRIBUTOR BOX TROUBLES.**—R. T. C. relates the following: "Yesterday I started to put in a new distributor-box bar (assembled), having had trouble with the ears of matrices being broken on thin matrices, mostly commas. I took out distributor box and removed stop pins and put in new box. The bar would not connect with the second elevator, matrices going over connection roughly, and making quite a noise when lifter got in its work. So I put old bar back again and it has worked very nicely ever since, the distributor not stopping once. I picked out bent matrices, and to-night I could not detect one that was bent in any way. Do you suppose new bar is defective? I have not, since then, been troubled with matrices being lifted two at a time. I can not remove fulcrum rods on keyboard. I have tried several times to unscrew them, failing each time. An answer to these questions in your columns will be very much appreciated." *Answer.*—When replacing the distributor box after putting in the new bar you likely did not seat the box high enough nor firmly against the end of the combination distributor bar. The next time you probably got it placed properly and thus were led to think it was the fault of the new bar. If you had renewed the knife-like pawl in the end of distributor-box bar, or the upper and lower rails in the distributor box, you would have overcome the cause of thin matrices bending in the box or lifting two at a time. To remove fulcrum rods, hold the screws in either end of the rods while turning one. If very tight use kerosene oil to loosen them.

**MORE ANSWERS TO THE SUNKEN LETTER QUERY.**—Replies to the offer of an INLAND PRINTER correspondent of a prize of \$5 for a remedy that will overcome his trouble with sunken letters in Linotype slugs still continue to come in. These communications are being referred to our correspondent, and will be given a test by him. Many readers will be interested

to read what others have to say on this subject. The following was received from Machinist-operator V. C. Terry, of Raleigh, North Carolina: "I notice an offer of \$5 by a machinist-operator in South Carolina to any one telling him the remedy for letters falling in. I am not certain I can tell him a remedy, but think I can tell him the cause, and he can be governed accordingly. I will venture the guess that the matrices are brevier, and am pretty certain that if he will notice the matrices do not cast squarely on the face of the slug; instead, when the matrices are placed in the aligning groove of the mold, in the same position as they would be when casting, the seat of the matrix will lack about 1-32 of an inch of being square with the mold. This being so, when the line is cast, the metal, instead of being forced squarely into the matrix, has to drop, after going through the mold, into the top of the letter, or, that is, the letters that project above other letters, such as h, l, t, i, etc. There being no way for the air to escape, it is natural that air-holes will occur. This projection, of course, causes the back knife to have to cut heavier into the letter than it should, and the air-holes being in the slug, there is no resistance, and the letter, in consequence, falls in. Sometimes this projection is so much that when the back knife is cutting as it should it will cut the top of elongated letters entirely off. Let the gentleman knock a slug out before it is trimmed, and see if I am not right. I was called in to look at a machine that was giving this same trouble, and this is my conclusion. I measured several different fonts of matrices, and found that the top of the matrices giving trouble were not long enough to hold the matrix up square with mold; also that bottom ear was too large."

**A FEW HINTS FOR OPERATORS.**—Some useful information may be gained from a perusal of the following, taken from the correspondence column of the *Typographical Journal*:

"If a letter fails to respond, strike the key fiercely several times and curse the machinist under your breath. Then get a handful of slugs or a pig of metal and pound the top of the channel plate. This is usually very effective, as something is bound to jar loose."

"Should you run out of quads, show your impatience by wiggling your fingers rapidly on the keys and gazing anxiously at the channel plate. This will have a tendency to make the quadrats scurry along the distributor bar at a more rapid gait."

"If the keyboard cams fail to respond as quickly as you think they should, do not worry the machinist with so trivial a thing. Get a screwdriver, an old nail, anything with a sharp point, and cut a groove or two in the rubber roller so the cam will bite quicker. Of course, this means trouble for the future and the expense of a new roller, but then the office management will never know and will stand for it."

"Always try to force a tight line through at any cost. Of course, the mold disk may pinch the matrices, the back elevator jaw be sprung and a spaceband or two broken, but then look at the time you save."

"When a slug sticks in the mold, first try to jerk the lever out by the roots and call the machinist at the top of your voice. Should he be busy or slow in responding, hurry around to the rear of the mill, back 'er just a little, grasp the slug driver firmly and endeavor to knock the eternal gizzard out of the offending slug, at the same time informing it that you will hammer it out or tear up something a-trying. While the machinist is removing the slug, fuss and fume around, and frequently run your fingers through your hair. All this will make the machinist love you."

"Should the mouthpiece become cold, don't mention it to the machinist, as it will be a loss to you of probably three minutes' time, and besides, half a column or more of chilled slugs won't mar the appearance of the paper very much."

"When your distributor stops, climb up on the step with many muttered imprecations and jerk down the channel entrance. Look for the offending matrix, and if you don't find it, all well and good. Shut 'er up and resume your keyboard manipulations. In a few minutes it will stop again, or perhaps some letter of that important row known as etaoin will fail to respond. Then call the machinist, and after pulling out about a hatful of matrices, he will dig out the one you let fall in sideways."

JAY.  
Austin, Texas."

**IMPERFECT LOCK-UP.**—W. C. U., Santa Ana, California, writes the following: "In April of this year the paper here put in a Linotype, and I was given the machine. I had had no previous experience with it, or with any other machine, except that I had worked in offices using them, and had always been a close observer. Giving me this machine meant

that I had to take care of it, as well as operate. I guess I have had my share of troubles. Every possible thing that could go wrong, apparently, has gone wrong. In addition, I was handicapped to a great extent by my total loss of hearing, having been deaf since a child, from illness. I now have the machine running like a charm, with one exception, which is only one of the many 'freaks' the machine has taken—the slugs come out with a fringe of metal hanging to the bottom edges—just a thin skin on each edge, which the back trimming knife does not seem to remove. I have set the knife as close as possible without binding the mold wheel, but with no effect. I notice that after a day's run the face of the mold around the mold cell is coated with a thin skin of metal, which has to be peeled or scraped off. The same thing occurs on the back of the mold around the opening. Can you give me any remedy for this? I suppose it is a matter of adjustment somewhere. Otherwise the slugs are perfect—face good, body solid. But to run the stuff it is necessary to scrape or brush the bottom to rid it of that superfluous skin hanging to the edges. This skin is no thicker than very thin paper. The bottom of the slug, while yet in the mold, and after passing the base-trimming knife, still has this fringe. Perhaps others have had similar experience. I have never known how much type I set in a day in thousands of ems, but I set an average the past week of ten full galleys solid brevier in eight hours, taking care of my machine, looking after my own dump, heads set on machine, and with some pretty long waits for copy. I think that a very fair average for one with not quite four months' actual practice. About how many ems would that string measure, twenty-three inches to the galley? A personal reply will oblige." *Answer.*—Replies to queries can not be made by mail unless the letter containing the query is accompanied by the usual Bureau of Information fee of \$1. Regarding cause of fringe on bottom of slug, you are only experiencing what many other users of the new universal mold have had to contend with. This mold is structurally weak, the upright posts at either end being much too light, and the cap or upper portion, being constantly subject to the pressure of the pot in locking up, and having nothing but these posts to support it, in time causes the posts to warp or spring, bringing the top cap out of line with the base of the mold, and the result is a fringe of metal on the bottom of the slug. The fringe will be present also if there is not a perfect lock-up between mouthpiece and mold, and this also causes the accumulation of metal on the back of mold. Face the mouthpiece as described in the December, 1901, number of *THE INLAND PRINTER*, and clean back of mold regularly by scraping off accumulations of metal with a piece of brass rule—never touch emery to it. If graphite is mixed with oil and applied to the felt of the front mold wiper, metal will not adhere to the mold face. Certainly you are setting a large amount of type per day for one of your experience. You do not state the width of the column, but presuming it to be thirteen ems pica, there are 19½ ems to the line, and possibly two hundred lines to the galley, or thirty-nine hundred ems on each.

## PATENTS.

Metal-pump for Typecasting.—Frederick Wicks, Esher, England. No. 12,017 (reissue).

Mechanism for Justifying Lines Composed of Types or Matrices.—Eugene Mullendorff, Berlin, Germany. No. 705,693.

Pantograph Engraving Machine.—Mark Barr, Broadheath, England, assignor to the Linotype Company, Ltd., London, England. No. 706,007.

Attachment to Keyboards of Composing Machines.—D. W. Fletcher, Detroit, Michigan, assignor of one-third to H. E. Culonwell, same place. No. 704,183.

Aligning Mechanism for Linotype Machines.—A. G. Cotsworth, London, England, assignor to Mergenthaler Linotype Company, New York city. No. 705,386.

Type Casting and Setting Machine.—J. C. Fowler and

J. C. Fowler, Jr., Baltimore, Maryland, assignors to Typographic Development Company, Chicago, Illinois. No. 705,525.

Type Casting and Setting Machine.—G. A. Goodson, Minneapolis, Minnesota. No. 705,341.

Trimming Mechanism for Linotype Machines.—F. P. Wich, Altringham, England. No. 705,801.

## TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXV.—PETER CROLIUS CORTELYOU.\*

THE seeker after information about the old typefounders can not but be impressed by the general esteem in which many of its members are held by those who lived and engaged in the business at the same period. Thus do the good deeds of men live after them.

Peter Crolius Cortelyou was born in New Jersey in the year 1800, and was descended from old Huguenot stock, which contributed so many admirable citizens to America at the end of the seventeenth century. His first acquaintance with the typefounding business was made at Pittsburg, Pennsylvania, in 1820, when he went into the typefoundry of Edwin and Richard Starr to learn the trade. At the closing of this foundry, which was not long lived, he returned to New York, where he sought and obtained employment with George B. Lothian. He did not remain long with Mr. Lothian; but Edwin Starr, having taken particular notice of the young man, and observed his aptness in the trade, freely recommended him to George Bruce, where he had an opportunity to perfect himself in his trade, and where he remained for many years. George Bruce was so much pleased with his industry, integrity and fidelity to his business that he gave him an interest, which he retained until the termination of the partnership in 1850. Mr. Bruce wished to have him continue with the new firm, but Mr. Cortelyou had resolved to retire to the country and end his days on a farm. In pursuance of this plan he purchased a home on Staten Island, but the fascination of typefounding drew him to the city once more, probably having found that the monotonous quiet of an agricultural life did not comport with the bustling activity and the excitement of trade. As his after experiences proved, the change was disastrous to him from a financial point of view, for in a short time he purchased the tools and materials which had belonged to George B. Lothian, and once more was engaged in the business.

Typefounding was undergoing and had undergone many changes of vital importance since the time when he had engaged in the business in 1820. It was not the tranquil, profitable business of his earlier career, and he was confronted with a condition of active rivalry. Then, too, when he was with George Bruce, for twenty-five years prior to his retirement from that house, he had the advice and assistance of a man of settled business habits, one who was equally at home in the foundry or in the counting-room, and the cares of financial management had been taken off his shoulders. Business tact and practical mechanical skill are rarely found in the same individual, and in attempting both Mr. Cortelyou was placed at a disadvantage. Improved methods of manufac-



PETER C. CORTELYOU, SR.

\*The writer acknowledges his indebtedness to George B. Cortelyou, a grandson of the subject of this sketch, Washington, D. C., for some important facts contained herein.



REPRODUCTION FROM NATURE  
THREE-COLOR PROCESS  
ENGRAVED AND PRINTED BY  
THE UNITED STATES COLOR-TYPE CO.  
DENVER, COLORADO.

VIEW FROM ST. PETER'S DOME, COLORADO,

OS C. S. & C. C. SHORT LENS.

PRINTED WITH PHOTO CHROMIC COLORS  
MANUFACTURED BY  
THE AULT & WIBORG COMPANY  
CINCINNATI, NEW YORK, CHICAGO,  
ST. LOUIS, TORONTO, LONDON.



ture of type in its various departments had materially lessened its cost, and of this fact Mr. Cortelyou did not avail himself. For many years he continued in business, and gave to it all his energies, but in the end the venture was not a success. When he gave up business in 1869 the stock and materials of the foundry were absorbed by the Bruce and Conner foundries, and there is, therefore, no successor to the typefoundry of P. C. Cortelyou.

When the Typefounders' Association of the United States was formed in 1864 Mr. Cortelyou was one of its founders and active members, and he continued in the list of members until about the time he gave up the business. At the third annual meeting of the association, held in Buffalo, January 11, 1867, he was elected vice-president, showing the esteem in which he was held by his associates in business, and this office he held until he retired, more than two years later. He was a man of fine physique, of fine address, and of delightful personality. His life was one of sobriety, and to the end he preserved an amiability and frankness of character one would hardly expect to find under the circumstances. His death occurred September 20, 1875, at his home on Staten Island. Being a man of naturally strong constitution, there is little doubt his death was hastened by the financial embarrassments confronting him.

Written for THE INLAND PRINTER.

#### THE TOURIST'S SOLILOQUY (WORK IN PROSPECT).

BY LE ROY B. RUGGLES.

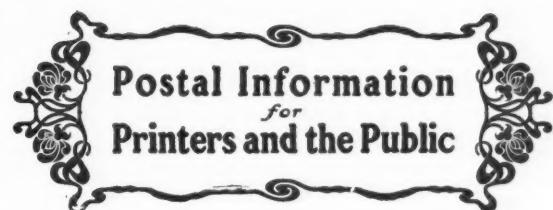
To work or not to work: that is the question:  
Whether 'tis better in the mind to suffer  
The "outs" and "wrong fonts" of a strenuous life,  
Or these more courageous combs, to panhandle  
And thus win out a stake? To brace, to strike,  
To beg; and by this means to say we end  
The heartache and the thousand frightful things  
That work is heir to; 'tis a consummation  
Devoutly to be wished. To win, to gain,  
To gain we know not how. Aye, there's the rub;  
For on that hook who knows what troubles lurk —  
Pica solid: perchance manuscript unreadable —  
Must give us pause. There's the respect  
That makes calamity of working life;  
For who would bear the heat and dust and dirt,  
The leads to piece, the lack of "sorts" much-needed,  
The cluttered alleys, the foul smells of the gloomy room,  
The insolence of "devils," and other things  
The patient printer while at work must stand,  
When he himself might his quick rescue make  
By a change of scene? Who would burdens bear,  
To grunt and sweat under a weary life,  
But that the dread of something worse than this,  
The unexplored places within whose walls  
To tourists are welcomed, puzzles the will  
And makes us rather bear the ills we have  
Than fly to others that we know not of?  
Thus labor doth make cowards of us all,  
And thus our inborn spirit of resolution  
Is unseated by the pale cast of thoughts.

Knickerbocker Press,  
New Rochelle, New York.

#### MIXING THEM UP.

Two important local items were to be printed, one relating the sad demise of a young man of prominent family, the other telling how a traveling salesman had jumped his board-bill at a local hotel. The sub-editor had to write the headlines for these stories, and, after scratching his head, he evolved "Passed Away Quietly" for the obituary story and "Jumped His Board-bill" for the hotel beat.

The man who "made up" the paper scanned the headlines, transposed them, and the friends of the deceased read that he had "Jumped His Board-bill," and the bereaved landlord learned that his late guest had "Passed Away Quietly." — *The Press, London, England.*



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

The memorial presented by the committee of the Typothetae of New York to President Roosevelt on March 15, 1902, and its letter to the President of March 20, were protests against the assumption of legislative and judicial power by an executive department of the government. The President is petitioned to prevent further interference by the Postoffice Department with the second-class publications of the country on the grounds (1) that powers have been wrongfully usurped by the Third Assistant Postmaster-General, (2) that the deficit in the Postoffice Department's accounts is not to be attributed to second-class mail matter, and (3) that there has grown up an enormous publishing business, involving the permanent investment of millions of capital and the constant employment of hundreds of thousands of persons, and that these vested (?) individual interests are endangered.

In support of the first contention it is stated that repeated attempts have been made to obtain legislation from Congress limiting the second-class privilege; that none of these attempts has been successful, and that the law remains as originally passed in 1879.

The claim is then made that the Postoffice Department has undertaken to construe the Act of March 3, 1879, in a manner not justified by its spirit or letter, with the result of injuring the vested (?) rights above referred to.

The petitioners claim that the power to make or change Federal laws belongs to Congress alone, and that the power to finally construe existing laws is vested exclusively in the Federal Courts. They fail to say anything as to who is to interpret existing laws while Congress is not in session, or pending the final decision of Congress. Yet the revised statutes distinctly authorize the head of each department of the Postoffice to prescribe regulations, not inconsistent with law, and the United States courts have declared that these regulations, when not inconsistent with the statutes, have the force of law. It need scarcely be pointed out that no law could be framed that would be self-executory. Any act must be interpreted by the executive head of the department who is responsible for its immediate and undelayed enforcement.

A community of interest between the Allied Printing Trades and the publishers should not have blinded the former to the fact that grave abuses of the law did and do yet exist. The memorial admits that "enterprises have been built up under the Act of March 3, 1879, which are considered by some to be outside of the spirit of the law." This is putting it very mildly. The fact is that great fortunes have been made by publishers upon whom, by a too liberal interpretation of the law, have been conferred rights to which they were never entitled. It was and is the contention of these publishers that the act was passed especially for their benefit. They were not satisfied with the liberality of its terms and were quick to take advantage of a lack of proper supervision by the Postoffice Department. They perjured themselves by swearing to the possession of lists of subscribers which they well knew did not exist; they bribed unsophisticated country people by alluring promises of fine premiums which were, upon receipt, found to

be trumpery of the cheapest possible nature; they violated the law in regard to sample copies, persistently and in the most brazen fashion; they secured short-term subscriptions and extended them without renewal for years; they tortured such subscribers with threats of legal procedure for failure to pay the subscription price for years, when they had, perhaps, contracted to pay it only for three months, or perhaps had never subscribed at all. And while expending the minimum amount upon literary matter for the benefit of their readers, *they made to the advertising world claims of an enormous paid circulation and raised their advertising rates.* What would the members of the *Typothetæ* of New York think of a postoffice official who, having sworn to do his whole duty, and knowing these things to exist, remained wilfully blind to them, and deaf to the clamor of protest which came to him from citizens and

few were deprived of these rights at all. Many were given a chance to make modifications so as to comply with the regulations, and were granted a reentry to the second-class mails upon a new basis. The proceedings were characterized by the utmost fairness. A very large number of the publishers of the country (and this number must not be confined, as the *Typothetæ* would seek to confine it, to publishers of daily newspapers) realize that the Department's action against existing abuses has been beneficial not only to them but to the community at large.

The questions as to whether there is a deficit in the revenues of the Postoffice Department, and whether that deficit is or is not to be attributed to a wrongful use of the second-class mails, are surely of secondary consideration as compared with the question whether certain citizens are to be permitted



Ald. F. Robertson. H. E. Wall. S. B. MacPherson. T. S. Finn.  
 Thos. Larkin. Dr. Hamilton White. H. R. Charlton. S. R. Henderson. S. Adair. C. L. Davidson.  
 Jos. Leroux. W. A. Ritchie. T. Harris. S. L. Ryan. S. S. Cassils. S. W. C. Taylor. Smeaton White.

COMMITTEE AND GUESTS AT FIFTH ANNUAL OUTING OF THE "GAZETTE," MONTREAL, CANADA.

The annual excursions of the employees of the Montreal *Gazette* Company, Montreal, Canada, have become very popular. The fifth annual outing, which occurred on Saturday, July 26, was largely attended by the employees, their families and friends. The excursionists left the city on the steamer *Duchess of York*, the destination being Lavaltrie, where the party disembarked and proceeded to the picnic grounds. Games of various kinds, together with dancing and other amusements, took up the day. The baseball match between the teams from the Montreal Lithograph Company and the *Gazette* Printing Company was won by the latter by a score of 19 to 9. In the tug of war between the upper and lower floors of the building, the upper floors won in two pulls. These outings are growing in favor every year, and are thoroughly appreciated by every one in the establishment.

postmasters throughout the country? Was he to hesitate about performing his clear duty because deliberate fraud had enabled these publishers to employ hundreds of thousands of persons? It is true that the Postoffice Department was to blame for allowing such a state of things to exist and to continue to exist for years, and corresponding credit is due to the postal administration which undertook to check it, regardless of the storm of protest which it was foreseen such an undertaking would inevitably create.

The memorial and letter speak of "the Postoffice Department's inclination to exercise the power of individual censorship," and of "a departmental sword of Damocles." Such expressions should have no weight with the Chief Executive, for the reason that it could be clearly demonstrated that each publisher whose rights to the second-class mails were challenged was given every opportunity, and as much time as he needed, to justify his claims; that all cases were dealt with in a strictly impartial manner, and that comparatively very

to enrich themselves at the expense of the Government by the use of privileges which the law accords only upon specified conditions, conditions which, it has been shown, after rigid and searching investigation, they do not fulfil. For it was found that the papers subjected to investigation did not possess a "legitimate list of subscribers," as defined by law, and that they "were primarily designed for advertising purposes." It is idle for the *Typothetæ* to argue that in one sense every great daily in the country is published for advertising purposes. That is simply begging the question. The fact remains that there is a demand on the part of the public for the daily, while there is little or none for the existence of the publications investigated. And this is the keynote of the whole law. Beside it all other considerations sink into insignificance. *The public*, not the Postoffice Department, nor the *Typothetæ*, nor any publishers' association, shall be the judge as to a paper's admissibility to the second-class of mails, and the public's sentiment in the matter is to be determined by its willingness

*to subscribe for the publication.* And if the public has declined to sanction a paper's admission, of what consequence is it that certain vested (?) interests and individual rights are endangered? Because an individual has been a defrauder all his life and has escaped undetected, is he to be permitted to combine to threaten the security of a community on the plea that he has taken good care of a large family, who will suffer by his incarceration?

It should be remembered, too, in speaking of vested rights, that an individual has no claims whatever unless his rights are vested in law. If that individual has accumulated property by the protection of a law when not entitled to such protection, a claim of vested rights has no standing in law.

The statement that the giving of premiums by publishers of second-class publications has resulted in a large increase in postoffice receipts from the first, third and fourth class postage is undoubtedly true. The receipts from these classifications have increased remarkably during the past four years. But a very large proportion of this increase is due to the enormous post-office business done directly by the mail-order houses. Not all of the increase is to be attributed to the answers to advertisements in mail-order papers.

Some of the larger mail-order houses in the big cities purchase every week thousands of dollars worth of stamps for the mailing of catalogues and circulars, and the mail received by them as a result of these is very large. This business is strictly independent of the second-class. The mail-order paper did not come into existence until after the mail-order business had been started, and the mail-order houses would not be affected to any material degree if the mail-order papers were all to go out of business. The increase in receipts, therefore, from other classes of mail since the mail-order papers commenced business is not nearly as large as it would appear to one not acquainted with the facts.

*But even if it were ten or twenty times as great as it is, would that be a fair plea for the maintenance as second-class matter of any periodical which is not lawfully entitled to that classification?*

Suppose the members of the Typothetæ who have signed the memorial and letter we are discussing were appointed a committee on arbitration between a publisher, whose certificate of entry entitling him to mail his paper as second-class matter had been canceled, and the Postoffice Department; and suppose it had been shown that this publisher was not legally entitled to such certificate, would the Typothetæ sustain him because he was able to prove that his paper had been the cause of increasing the Department's revenue from other classes of mail matter? If such a plea is just, it would be eminently proper for an individual to enrich himself by dishonest means on the plea that he is paying large taxes and benefiting the community in which he lives by an extensive employment of labor. Mr. Madden's statement that he would not consider any argument on the effect of the increase or decrease of second-class matter on the total revenue is, therefore, quite justifiable.

By no juggling of figures can it be shown that a large increase in the volume of second-class business has been responsible for an increase in revenue for postage on matter of other classifications to such an extent as to justify the wrongful classification of papers.

The Postoffice Department found itself face to face with a large deficit. The opinion of experts (not of theorists) was that the deficit was largely due to the fact that the second-class privilege was greatly abused, and that a large number of publishers were enjoying that privilege who had no right to it. Whether the deficit increased or decreased was a matter for secondary consideration. Wrongs were known to exist and they had to be righted. Unfortunately the Post-office Department was single-handed in its opposition to illegitimate second-class publications. It was not a question in which the people took any interest, for the reason that their

rights as individuals were not affected. Had it been the custom to tax the public for the circulation of its literature by mail, the protest against the granting and continuance of privileges to certain publishers would have been so general as to be irresistible. The public could not be expected to realize that its funds were being used for the transportation of matter at a rate to which it was not legally entitled. Or, if it did not realize this fact, the point of individual interest was so remote as to lack interest. But there is not a postoffice employee in the country who did not know that many publishers were mailing papers week after week and month after month to fictitious names, or to persons who never called for them, and it was known, too, that these papers were never marked "Sample Copy," and that orders to discontinue were totally disregarded.

The fact is that the gentlemen responsible for these petitions to the President know little or nothing of the inside history of these cases. They have taken the broadest possible view. They contend that Uncle Sam is rich enough to transport literature to his people without any cost whatever to them. They forget that Congress has not repealed the Act of March 3, 1879, and that postoffice officials in charge of second-class matter are bound by their oath of office to enforce its provisions.

But the memorial states that "the Postoffice Department, during the recess of Congress, has recently undertaken to construe the Act of 1879 in a manner and to an extent not justified by its spirit or its letter." It is obvious that this is but an individual opinion, voiced by members of organizations whose community of interest with the publishers is equally obvious. The question very naturally presents itself, What is the spirit or the letter of this act? Is it not perfectly just to assume that the official whose duty it is to study that act, and who governs his rulings by the legal counsel of the Attorney General for the Postoffice Department, should be a better judge of its letter and spirit than any other?

The regulations provide that a paper, to be admissible as second-class matter, must have a "legitimate list of subscribers." They also bar from admittance any paper that is circulated free or at nominal rates, or that is "primarily designed for advertising purposes."

It is manifest that a paper may have a legitimate list of subscribers and yet be designed primarily for advertising purposes.

The regulations permit the mailing of sample copies at the pound rate of postage.

In March, 1900, the Third Assistant Postmaster-General issued a ruling that the legitimate list of subscribers must number at least fifty per cent of the number of copies circulated by mail or otherwise. This, of course, permits the sending of a number of sample copies equal to the number sent to subscribers. No fair-minded publisher will contend that this ruling is arbitrary. The percentage might have been set at seventy-five or even higher. It is well known that the established papers of the country, with the exception of the mail-order papers, use their sample copy privilege to a very limited extent; indeed, many do not use it at all.

The ruling affects more nearly the publishers of mail-order papers and those who are starting some journalistic venture. With regard to the former it may be said that to exact any smaller percentage of bona fide circulation than one-half would be contrary to the regulation against circulation largely or wholly free; and concerning the latter, the Department considers that the expense of building up circulation should be borne by the individual rather than by the Government. Enforcement of the ruling during the past two years has resulted in the suppression only of those papers which never had any prospect of success. Worthy publications have succeeded just as well as if permitted to circulate five or six times as many sample copies as copies to subscribers. There never was any protest against this ruling. In fact, a great many publishers, including some publishers of mail-order papers,

have openly stated that they consider it eminently fair. But many publications could not stand the test when examination of their lists was made, and these were ordered excluded.

In addition to these, the publications "having the characteristics of a book" were shut out, and news-agents were refused the right to return unsold copies at the pound rate. The publications classed as books, it was found, had no regular list of subscribers. They were sent to one city and if unsold were returned at the pound rate, and remailed at the pound rate to an agent in some other place. With very few exceptions their exclusion has been a positive relief to their publishers, while the unfairness of allowing news-agents a right denied by the law to publishers was excuse enough for the regulation revoking that right.

The memorial and letter show that a very superficial study of this important matter has been made by those who drew them up. Only one side of the question has been considered, and that from a biased standpoint. It is regretted that the members of important organizations should have gone on record as standing for license rather than law, and for individual rather than for public rights.

#### THE LINOTYPE IN AUSTRALIA.

Mr. James A. Burke, overseer of the *Sunday Times* and *Referee*, Sydney, New South Wales, writes to THE INLAND PRINTER: "Your latest articles on the care of the Linotype ('Machinist and Operator') fill a 'long-felt want' in this country, where Linotype plants are being put in almost every day. We have now sixty machines in this colony, as well as a couple of Monotypes. In our office we run four American Duplex Linotypes, and require another to cope with our output; but owing to what is looked upon here as rather unfair treatment by your company, we find we can not purchase an American machine, but must put in one of English manufacture. That, of course, necessitates a further outlay for duplicate parts, etc. Users of American machines think that when the Mergenthaler Company sold their British rights to the English company provision should have been made for those who had already put down American machines to increase their plant.

"With our four machines we run a twelve to twenty page Sunday paper, the *Sunday Times*, eight columns, thirteen ems wide, as well as a sporting weekly of ten to sixteen pages, the same size, the *Referee*. Another paper which we turn out is the *Arrow*, eight pages. The average output of each machine is from twelve to fourteen thousand ems per hour, without 'fat.' So, you see, we do fairly well. Since the erection of the machines, three years ago, we have not had the least trouble with them. We cast all our borders, dashes, half-doubles, etc., on the Mergenthaler.

"The time system prevails, the rate being £5 10s. for forty-eight hours or under per week. As you will observe, the advertisements are mostly in display type, which militates somewhat against the piece system. In most of the other offices here that is the system worked, 3d. to 3½d. per one thousand ems being the scale."

[The series of articles to which Mr. Burke refers has since been issued in book form under the title of "The Mechanism of the Linotype." It contains 128 pages, is bound in cloth, is very fully illustrated, and has information concerning the new two-letter machines not to be found in any work heretofore published. Price, \$1.50, postpaid. It can be obtained through THE INLAND PRINTER.]

#### NEEDS IT TO KEEP ABREAST OF THE TIMES.

I find the *Sentinel* staff must have THE INLAND PRINTER if we intend to keep up to these advanced times, and that is just where we propose keeping.—*Lott Van de Water, Jr., The Sentinel, Hempstead, New York.*

## Pressroom Queries And Answers

BY W. J. KELLY.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO ENGRAVING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

ABOUT CORROSION ON TYPE.—A correspondent asks the following: "Can you give any explanation of the apparent corrosion of some type in our office, notably the 48-point De Vinne extra condensed and the 18 and 24 point Engravers' Roman? Only benzine is used to wash type, and some of the letters so corroded have never been inked. The face of the type is rough and hard, and will not ink or print solidly until ground smooth on the stone." *Answer.*—Rain or boiled water freely used on new (or partially new) type will cause corrosion—benzine will not. Doubtless rain or soft water was used on the fonts named before being cased. The writer has made a number of tests to arrive at the cause of the trouble complained of, with the result as stated. If soapsuds had been used in the first case there would not have been corrosion.

HOW TO REMOVE COPYING INK FROM PRINTING ROLLERS.—C. R. B., of Malden, Massachusetts, writes as follows: "Will you kindly tell me what to use for a wash to remove copying ink from the rollers of my press? This being my first order for ink of this kind, I used benzine, the same as I did for ordinary inks, but the copying ink does not come off as I want it to." *Answer.*—Sprinkle a few drops of oil, or better, a little glycerin, on the disc of the press, and distribute this on the rollers, after which take them out of the press and wipe off the surplus ink with waste paper or rags. Do this as effectively as you can, then quickly wash off the face of the rollers with soap and clean water. Use a sponge to do this. Dry the rollers as well as possible with the sponge, and then leave them to dry thoroughly, after which they may be used again on the regular kinds of ink.

GETTING OUT GOOD PRESSWORK UNDER DIFFICULTIES.—L. L., of New Orleans, Louisiana, has sent us a twelve-page and cover pamphlet for a female academy, which is neatly printed from old and inferior type; as a proof of the bad condition of the type he has also sent us the pages, showing the many marks across bad letters to be taken out before make-ready. In telling of the many difficulties encountered

in printing the work, which was done two pages at a time, in order to use the mitered rules around each page (as that was the limit of sets of rules). The entire detail of this little book, except composition, was performed in six hours, in which time the correspondent made up the six two-page forms, corrected the marked letters, cut and counted the paper, and printed and backed up the edition of 325 copies. Under the conditions explained, we consider the presswork and time on the little book as very creditable. Let us see some more of your work.

PARAFFINING WATERPROOF SIGNS.—X. B. C., of Cincinnati, Ohio, writes as follows: "We are not aware if you understand paraffining waterproof signs, but feel confident if you do and can in any way assist us the advice will be forthcoming. We have considerable work of this kind, but find our signs do not have the 'greasy' appearance, nor is the paraffin as heavy as others. If we open the machine to allow a full flow of paraffin we find the pressure is not strong enough to

As soon as the shellac has become dry, pumice it over with a fine stone until the face is perfectly even. This treatment will enable you to print properly on cardboard, provided the right grades of ink are employed. To print on cardboard with any degree of success, the tympan should be hard, the low parts in the form brought up uniformly to right height, by judicious underlaying, and then fairly firm ink, of full color, used. Of course the ink should not be so strong as to cause "picking" of the card surface. When ink is too strong, add a small piece of vaseline to it to shorten its tackiness.

MADE A TEST OF PAPER, INK AND ROLLERS.—A. J. M., of Boston, Massachusetts, has sent us a neatly printed letter-head, with a vignetted corner, showing an extensive hardware factory and a well-designed card space. The only fault we find with the presswork is overcolor from too much ink. The correspondent has this to say about a few tests made by him, which will be useful to others: "Some weeks ago you very kindly informed me by mail that half-tones fill up on soggy



Photo by George A. Furneaux, Chicago.

DELLS OF THE WISCONSIN RIVER.  
(Near Kilbourn City, Wis., on the Chicago, Milwaukee & St. Paul Railway.)

spread it uniformly over the cardboard. Then, again, ours has a crystallized or solid appearance, while that made by other firms has an oily or greasy appearance. We use the best grade of paraffin." *Answer.*—Part of your trouble is caused by the bad flow in the paraffin fountain. This should be under perfect control, equally so with that on printing or varnishing machines. If you will write to the Arabol Manufacturing Company, 155 William street, New York, and state your wants, it is probable that that concern can help you in the way of a better article for finishing waterproof signs.

ROUBLE PRINTING ON CARDBOARD WITH WOOD TYPE.—E. S. A., of Hot Springs, South Dakota, writes: "I have trouble printing on cardboard large forms of large type, especially wood. The ink does not cover the letters solidly. I have tried all kinds of experiments and given it up. Please tell me the best kind of ink for such work, and how to prepare the tympan as well." *Answer.*—The face of wood type should be cleaned off with benzine and then wiped clean, and a coat of thin shellac laid on smoothly with a fine, flat-face brush.

days, because the coating of the paper comes off. You are right. I now enclose you a specimen of printing that was printed on a four-roller press on a hot day. For an experiment I printed one thousand sheets with new summer rollers, and another one thousand with old winter rollers that were a little hard, but soggy. Well, the job worked as clean all the way through as the enclosed sample, without washing up. The paper used on the sample is Keith's, a very hard stock; the ink was a trifle dirty, and the rollers used were the old winter set. This convinces me that filling up on half-tones is caused by the coating pulling off on coated paper."

A SPLENDID COLLECTION OF SPECIMENS OF EVERYDAY PRINTING.—Mr. Bernard McGinty, of Doylestown, Pennsylvania, has favored us with a large package of printed work turned out at his active printery. His letter to this department is characteristic of the man. It begins this way: "I have been a subscriber to THE INLAND PRINTER for more than twenty years, and have a complete file of it during all those years. While I always read it through and through, including the

advertisements, I beg to say that I read 'Pressroom Queries and Answers' with more interest than any other department, and have gained much valuable information from it. I have made presswork a study to some extent, and think I have been fairly successful in mastering it. I send you a few samples of my printing. These are not submitted as specimens of high-class or artistic printing, only samples picked up at random from my sample cases, and they represent the everyday work turned out of my little print shop. I am printing for profit, have to hustle most of the time, and have no time to spare in endeavoring to produce artistic effects. But, however faulty our work may be typographically, I respectfully submit we make up for it in good stock, good presswork and cleanliness. . . . *Answer.*—In examining the many samples of printing sent us, we fail to find one defective in regard to typography or presswork. The presswork is noticeably perfect and beautiful; indeed, the execution in this respect is up to the standard of the very best commercial printers. Among the collection of samples are numerous bill-heads, letter-heads, note-heads, circulars, leaflets, invitations, business cards, envelopes, etc. A wedding stationery outfit, set in modern copperplate, is printed in such a charmingly perfect manner as to equal real copperplate, and rival the specimen productions of the typefounders.

**A QUESTION OF HEIGHT AND PACKING.**—H. B. H., of Boston, Massachusetts, sends us a letter, with this statement: "I carry all forms type height." This is practical wisdom, and in nine cases out of ten will win with the competent pressman. H. B. H. asks for our opinion on the following: "What is really meant by the phrases, a form 'riding on the packing,' a cylinder 'riding on the form'? I have often heard these terms applied by pressmen to denote the condition of letterpress, but I do not fully comprehend the definition. Will you kindly enlighten me? I recently had an argument with the foreman in regard to the subject, 'height of form.' I had a thirty-two page form on the press of book plates, of pica face type; the lines of type along the gripper edge were a trifle heavier than the rest of the matter, yet less impression was on these lines than anywhere else. He criticized my method of having the form so high, and ordered me to take a few sheets from under each plate, and give the difference to the packing, claiming that I had the form riding on the packing, and that on such work as plain book he had secured better results by keeping the forms lower than type height, and also prevented heavy-faced edges. Let me add that these plates had been worked a score of times before this by other workmen. I had made the form just to type height, but was obliged to give way to superior orders. May I ask what would be the result at the end of a run of two forms made ready as follows: One being three sheets higher than type height, and the other being three sheets lower than type height. Would the former outlive the latter in a run—granting that bearers are set to gauge height." *Answer.*—The terms "riding on the packing" and "riding on the form" are sufficiently significant to suggest the meaning; indeed, you have demonstrated the distinction in your reference to the manner in which your foreman desired you to prepare your form from that in vogue by yourself. It is true that to be able to print rightly two mechanical agencies must meet; to meet accurately, and by that is meant that they should meet reciprocally and at the proper place and time. Now a form prepared either too low or too high—varying from a standard, which is type height—is in jeopardy in many ways, by reason of the positiveness of mechanical action to be found in well-built printing presses. We rather doubt the wisdom of any man who deviates from fixed mechanical rules, because all such responsive mechanism as is found in printing presses "cry aloud" against interference. To build a form too high causes "riding on the packing"; to reduce its surface below a recognized standard necessitates the addition of so much more to the circumference

of the cylinder, thereby producing a larger sphere "riding on the form." Both conditions are wrong, as either interferes with the unison of movement so essential to mechanical reciprocation. Your last question comes within our explanation for its answer. We would not undertake to say which form would outlive the other; undoubtedly both would suffer much more than if made ready in conformity with mechanical requirements. Of course, the difference of one sheet either way might not be serious in cases of light forms; but in heavy forms we know there is great danger from an extra top sheet on the cylinder.

#### PATENTS.

Printing Apparatus for Use with Machines for Making Paper Bags.—Hermann Hölscher, Leigerich, Germany. No. 706,237.

Web-printing Press.—William Spalckhaver, Brooklyn, New York, assignor to R. Hoe & Co., New York city. No. 706,269.

Printing-press.—T. M. North, Brooklyn, New York, assignor to R. Hoe & Co., New York city. No. 703,665.

Gripper Mechanism for Printing-presses.—Robert Miehle, Chicago, Illinois. No. 703,605.

Cylinder Machine for Printing on Sheets.—William Spalckhaver, New York city, assignor to R. Hoe, same place. No. 703,491.

Printing-press. Robert Miehle, Chicago, Illinois. No. 703,438.

Feed-gauge for Printing-presses.—E. L. Megill, Brooklyn, New York. No. 703,734.

Web-printing Machine.—G. F. Read, New York city, assignor to Robert Hoe, same place. No. 705,142.

Sheet Aligner for Printing-presses.—O. S. Bowman, Chicago, Illinois. No. 705,198.

Automatic Protector for Printing-presses, etc.—T. A. Dexter, Pearl River, New York. No. 705,220.

Blanket for Use in the Art of Printing.—J. E. Rhodes, Boston, Massachusetts. No. 705,294.

Printing-press.—J. L. Firm, Chicago, Illinois, assignor to Goss Printing Press Company, same place. No. 704,624.

Double Multipress.—H. A. W. Wood, New York city. No. 1,2016 (reissue).

Printing-press.—Mark Anthony, New York city, assignor to the Diamond Match Company, of Illinois. No. 703,631.

Sheet Delivery Apparatus for Printing-presses.—G. F. Fenner, New London, Connecticut. No. 704,868.

Envelope Feeder for Printing-presses.—M. W. Lilly, Leavenworth, Kansas. No. 704,058.

Printing-press.—Walter Scott, Plainfield, New Jersey. No. 104,124.

Tympa Surface for Printing-presses.—A. S. Allen, Boston, Massachusetts. No. 705,011.

Bed for Tympa Surfaces.—A. S. Allen, Boston, Massachusetts. No. 705,012.

Means for Dissipating Static Electricity.—R. O. Vandercook, Evanston, Illinois. No. 705,490.

Printing Machine.—Joseph White, New York city, assignor to Robert Hoe, same place. No. 705,180.

Feeding Mechanism for Printing Machines.—Joseph White, New York city, assignor to Robert Hoe, same place. No. 705,181.

Inking Apparatus.—L. B. Woodruff and F. E. Caton, San Jose, California. No. 705,184.

#### THE PRINTER AND THE NOVELIST.

J. A. Howells, a brother of William Dean Howells, still edits the paper, the Ashtabula *Sentinel*, upon which the novelist worked when a boy. Mr. Howells says: "I was born in the room next to the one in which my father worked on the St. Clairsville (Ohio) *Gazette*, and I have never been much farther from a printing-office since."



appearance of the department. "Jasper County Gleanings," with a generous supply of crisp news items from ten towns, is a valuable feature.

On April 1, a few days previous to his twenty-first birthday, Fred A. Randall assumed entire control of the Tekousha (Mich.) *News*, as editor and publisher. Under Mr. Randall's management the circulation and advertising patronage have both materially increased.

THE Chicago Heights (Ill.) *Star* is offering a \$50 diamond ring to the most popular lady, and a \$65 gold watch to the most popular gentleman connected with a lodge, club, church, labor or social organization. A year's subscription, \$1, paid in advance, counts fifty-two votes.

NEBRASKA newspapers are profiting to some extent by agitation in that State looking to increased taxation of the railroads. This has led the railroads to contract for space in the leading dailies and weeklies in every county, which space is used in large display ads. and reading notices, purporting to

value in advertising a paper, and may result in a few subscribers, yet it usually requires personal visitation to close many bargains.

*Boys' Industrial School Journal*, Lancaster, Ohio.—The *Journal* is commendable from every standpoint, and is improving with each issue. The headings throughout show good taste, and the title-page is a neat arrangement. The frontispiece in the issue of July 18 was exceptionally well done.

HERBERT W. McMANUS, *The Aurum*, Rapid City, South Dakota.—The June "Souvenir Number" of the *Aurum* is very creditable, aside from the defect in presswork which you mention in your letter. You should always use a fountain on a form of this size, or lift the form every time you put on ink.

R. D. PALMATEER, Waterford (N. Y.) *Times*.—Your paper is exceptionally well printed and the ads. are neat. A double-column box head, covering the first two columns of local items on the first page, would be an improvement, omitting entirely the brief publisher's announcement, as that appearing on the



SOME OF THE MEMBERS OF THE MISSOURI STATE PRESS ASSOCIATION IN GREAT SALT LAKE.

A party of about seventy editors, members of the Missouri State Press Association, spent a day in Salt Lake City, July 29, as guests of the local papers and the Press Club. Among the entertainments provided was a dip in the lake at Saltair. The above picture is shown by the courtesy of William Igleheart, president of the Press Club, and manager of the Salt Lake *Herald*. The Missourians expressed themselves as highly pleased with Salt Lake and the cordial reception which they received.

show that taxation is already high enough. The railroads are spending thousands of dollars in this campaign, which has become a political issue.

*Tri-County Press*, Bussey, Iowa.—A big paper and a good one. From twelve to sixteen six-column pages, filled with news, which is carefully made up and nicely printed. The blue ink in the issue of June 19 did not work well, however, particularly on the first page. Ads. show good taste.

THE Shelby County *Leader*, Shelbyville, Illinois, celebrated its golden anniversary on July 3 by issuing a souvenir edition of unusual merit. The cover-page, with the border rules to its two panels in gold bronze, was a neat arrangement, and the ad. display deserves particular commendation.

C. E. CUNNINGHAM, Newton (Miss.) *Record*.—Your circular will undoubtedly serve a good purpose in bringing to the minds of prospective subscribers the good qualities of the *Record*, but it is doubtful if it will directly result in many new names being added to your list without additional effort. My experience has been that while plans of this kind are of great

second page is sufficient. In the latter the line in reference to job printing should be placed at the bottom, as it is out of place in the middle of matter pertaining exclusively to the paper.

IDAHO FALLS (Idaho) *Times*.—The souvenir edition of the *Times* is a very nice piece of work throughout, even if it was "printed one page at a time on a Peerless jobber." As would be expected from printing in this way, there was a slight variation in color, but aside from this the issue is commendable in every way.

EMLTON (Pa.) *News*.—Head rules should be transposed, and the items from Franklin and Butler graded. With these two details given attention the *News* would be an exceptionally creditable paper. The ads. deserve particular commendation, as there is not an imperfect one among the large number appearing in its columns.

ON the occasion of the one hundred and fiftieth anniversary of the founding of Danvers, Massachusetts, the *Danvers Mirror* issued a large "Historical Souvenir and Anniversary

Program," consisting of eight six-column pages and cover. There was no advertising, but the work was embellished with many nicely printed half-tones.

THE Tabor (Iowa) *Beacon* is "old enough to vote," and on the completion of its twenty-first volume it issued a special number of twenty four-column pages and cover, making a very creditable issue. The contents were made up principally of matter pertaining to the commencement exercises at Tabor College, illustrated with many fine half-tones.

R. E. FITZGERALD, Baldwinsville (N. Y.) *Leader*.—Your paper is commendable for its presswork, ad. display and make-up. About two more leads on either side of the dashes in the display heads on the first page would relieve their crowded appearance, and a plain rule around the "ears" would harmonize better with the balance of the page.

In the June number I published a "horrible example" of ad. display. Since then a large number of newspapers and ads. have been received, many of which outdo in horribleness the one reproduced at that time. The "Minneapolis Store" ad., shown herewith, is in keeping with the majority of the work submitted, and there is so much of this sort of talent displayed throughout the United States and Canada that one wonders why such compositors have chosen the printer's art as a profession. A compositor who, after setting such an ad., for an instant considers that he has produced a work of the slightest merit, should seek some other profession, as he is certainly beyond the reach of instruction. It is evident that

**MINNEAPOLIS STORE**

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**Ladies, And Gentlemen:**

Don't You Know, That YOU Can Make Good WAGES BY Coming To The

**MINNEAPOLIS STORE In PORTAL, and Have The**

Largest Stock Of GOODS In WARD COUNTY To Select From ?

We Take A Specialty Of CHILDRENS, And LADIES MILLINERY, And FURNISHINGS, GENTS, HATS, CAPS, SHOES  
OO OO OO OO OO OO OO OO And UNDERWEAR.

We Also Carry A Complete Line Of Fur-  
NITURE, Hard-ware, Galvanized  
Fence Wire at \$4.25 per hundred: Fine Salt, \$2.25 per Barrel Sack Salt 5 c ʌ ʌ

**HIGHEST PRICES**

PAID FOR COUNTRY PRODUCE. ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ

**SUGAR 20 POUNDS For \$1.00!**

Our Last Consignment Of CLOTHING Which Was Delayed In Shipment Goes At

COST !

POTATOES WANTED

HAFFIE & CROSBY, PROP'S.

PORTAL, N. D.

some men can never become real "printers," any more than you or I can become famed musicians or artists. In this ad. note the bringing out of "Wages by," and the setting of "Line of Fur"—in the largest type used, with the balance of the word, "niture," in nearly the smallest. Also the punctuation and spelling in the lines "Childrens, And Ladies Millinery" and "\$2.25 per Barrel Sack Salt 5c."

PERTH (Australia) *Sunday Times*.—The presswork on the copy received is poor, as the color is very uneven. The contents are well selected and attractively arranged, the twelve pages being filled with news and miscellaneous features best suited for the average reader of a Sunday paper. The advertising patronage is large, but the display is not as attractive as that seen in most American papers, as there is considerable

sameness, and in several instances too much display, with the lines nearly the same size. The half-page ad. of Ranford Brothers & Simpson is an example of improper display, and illustrates my criticism.

WILLIAM HEINEMAN, the well-known English publisher, has stated that he prefers newspapers to literary publications for the advertising of books, and his views are being adopted



A DRESS MADE OF NEWSPAPERS.

The above costume was worn by a young lady who represented the Clipper Publishing Company, Greensburg, Pennsylvania, at the recent Business Men's Carnival in that city. The dress was made entirely from copies of one of the papers published by this firm, the *Latrobe Daily Clipper*.

to a considerable extent by publishers on this side of the water. The belief is a good one, founded on sound judgment, and it can not spread too rapidly for the benefit of the newspaper publisher.

ALBERT DENNIS, North Sidney (N. S.) *Enterprise*.—The new heading on the *Enterprise* is an improvement. The make-up and presswork are good. The ads. are properly displayed, although they nearly all follow the same style; a few have borders and these stand out prominently by contrast. "The Week's Work and Play," extending across four columns of the local page, makes a good heading.

"GAINING A CIRCULATION."—Charles M. Krebs, of New Albany, Indiana, has compiled and just issued a valuable little book containing five hundred schemes and successful methods of increasing circulation. The first few pages are devoted to "Miscellaneous Suggestions," tersely laying the groundwork for successful circulation building, and the fifty or more pages which follow teem with suggestions that it must have taken

years to accumulate. The work would be of great aid to any circulation manager.

NEARLY every month Charles H. McAhan, of the St. Joseph (Mo.) *News*, sends me a package of his ads. for criticism,

## Commencement Gifts...

As usual, Kirkpatrick offers all that is new and seasonable in the way of Graduating Gifts. Many new and handsome designs in small jewelry are being shown, which are being attractively priced to meet the coming occasion.

W. F. Kirkpatrick & Co.  
Jewelers to the People ... 721 Felix.

No. 1.

but it is seldom that I find anything to criticize. Those recently received are creditable, and I have decided to reproduce five of them (Nos. 1 to 5, inclusive). While these are

EMERALD—May's Birth Month Jewel—  
"Success in Love."

## Wedding and Commencement Gifts

At St. Joseph's Oldest and Most Exclusive  
Jewelry Establishment.

HERE'S A SURPRISE in store for the gift choosers who will take the trouble to inspect our stock of rich and appropriate presents for Wedding, Commencement, Birthday and Anniversary events. Never in the history of this store have the stocks been more complete—the designs more appropriate than right now. In all departments there's a sort of exclusiveness in designs that no other similar establishment can compare and hence particular people have come to look upon and expect the Hendrick establishment to show only that which is the best in the Jewelers' Art.

Inspection Costs Nothing. Visitors Are Always Welcome.  
Mail Orders Carefully and Promptly Filled.

R. U. Hendrick  
412 Felix. ... JEWELER ... 412 Felix.

No. 2.

particularly attractive, they are not necessarily time-consumers, and each would stand out prominently on a page, even if placed side by side.

J. C. BOURLAND, *Crittenden Press*, Marion, Kentucky.—The special mining edition of the *Press* is a nice piece of work. The half-tones are printed well, although the distribution of ink is slightly uneven. In the first display head there is a

little too much sameness, and not a proper distribution of "cap" lines. You may not have noticed that the first three parts are all lower-case, while the remaining four are in caps.

MIDDLEPORT (N. Y.) *Herald*.—The *Herald* has one feature in particular that could well be followed by many weekly papers—it always has two or more display heads on its first

## Shirts

FINE Dress Negligee Shirts that sold for \$1.48c

The Sewn Negligee Shirts, cuffs attached, light effects, small figures and dots, \$1.50 values Wednesday for

85c

Bon Bon Ballerina Underskirt sells for \$1.50 suit the world over special Wednesday..... 35c

1500 PAIRS OF Black Socks, are 20c values, Wednesday... 6c

SAMPLE Suspender, worth 25c, 35c and 50c. Wednesday... 20c

SPECIAL LOT of Polar Belts, for Wednesday... 35c

FINE Straw Hats, worth up to \$1, Wednesday for..... 39c

Copyright 1914 by W. L. Smith

**Only the Best** with less price makes this store so popular

Tomorrow, continues the great Suit Sale of \$15 Garments made from fine Worseds, Cheviots, Serges, Homespuns and flannels; correctly tailored—none worth less than \$15, tomorrow \$8.50

Special Sale Suits Left from this season's \$10 Suits—where sizes are some what broken—light and dark effects, also 25 fine flannel coats and pants that are worth \$8.50, tomorrow ..... 5.00

FLANNEL PANTS—belt straps and turn-ups—tailored correctly—\$3.50 values, tomorrow ..... 2.45

100 Pairs Cassimere Pants for men; \$2 values; 1 pair to a customer Wednesday... 1.00

N. E. Fifth & Felix Sts.

**Plymouth**  
CLOTHING CO.

No. 3.

page. The most important items are selected and display heads are written, even if the items themselves are not more

## Gas for Cooking

MAKES it possible for the modern housekeeper to prepare the daily repast in an incredibly short space of time, which means much during the hot months. In times of sudden illness where hot water is indispensable at a moment's notice the gas range is always "there with the goods" ... Saves many a doctor bill—and not infrequently, many lives.

WE SHOW THE celebrated Detroit Jewell Range in several different sizes...

GAS CO.  
516 Francis.

No. 4.

than a dozen lines in length. Every issue of the *Herald* convinces readers that there is always "something doing" in Middleport, and such a policy helps materially in gaining and

holding subscribers. This feature, coupled with the news of all minor happenings, was probably in a large measure responsible for a condition that caused the insertion of the following item in a recent issue: "New subscribers are added to the

## Not Necessarily Small

AN ACCOUNT WITH A SAVINGS BANK DOES NOT ALWAYS IMPLY SMALL TRANSACTION, FAR FROM IT. MANY LARGE DEPOSITORS ARE USING OUR SAVINGS PASS BOOK. THEY ARE USING IT FOR THE INTEREST THEY GET; THEY ARE ALSO USING IT BECAUSE OF THE CONVENIENCE AFFORDED.

## Missouri Valley Trust Co.

**OFFICERS** **DIRECTORS**  
 JOHN J. TOOTLE, President. JOHN J. TOOTLE, K. M. TOOTLE,  
 C. F. ENRIGHT, Vice-Pres. & Treas. C. F. ENRIGHT, J. O. FAIRLEIGH  
 A. M. ENRIGHT, Secretary. R. A. BROWN.  
 Missouri Valley Trust Co. Building. Fourth and Felix Streets. Saint Joseph, Missouri.

No. 5.

*Herald* at the rate of about twenty-five each week. Our subscription list was never as large as it is to-day." The ads. in the *Herald* are neatly displayed, and the paper is nicely printed, except for a slight unevenness of color. The make-up

—SOME—  
**THINGS**  
TO THINK ABOUT

**Hot Weather** is coming pretty soon. Are you supplied with the many light-weight articles needed to make you comfortable? We are prepared to help you. Have been getting ready this long time gathering the goods in from many quarters. Call and see them.

<b>This Dress Goods</b>		<b>Underwear Values</b>
Mendies to white, red, blue, etc.	50¢	Boxer shorts are being used between the two goods
Mendies to black etc.	50¢ 98¢	and not high priced, either
Mendies to gray etc.	50¢ 75¢	Cover, Cover, 15¢, 18¢, 50¢, 75¢, \$1.00
Cropes, Vixens and Flaxions, black and white etc.	75¢ to \$1.50	Boxer, 25¢, 50¢, 75¢, \$1.00, and \$1.25

<b>Hosiery</b>	
Plus Late thread to place on new stripes, special values only —	<b>25c</b>
Plus lace to place on 10c the lace —	<b>10c</b>
Women's lace stripes lace white or black, 5 to 10c. at —	<b>25c</b>

**Du Barry Sleeves  
Monte Carlo Coats  
Coffee Jackets**

The patterns for making all of these popular styles will be found in the Standard Patterns just received by us and are on sale. The July number of "The Designer," which can also be purchased in our Standard Patterns department, makes a feature of Outfit Patterns for Leather and Suedeette Apparel for Small Boys.

**Wash Goods**  
Linen, Bedding, Drapery,  
etc., to great variety, dis-  
played, designs, new &  
old.

yard 4c to 30c  
1200 yards Thread Untwisted.  
wovn linc, tow  
or mohair 18c

### White Goods

S. V.  
—AND—  
E. M. Wright.

No. 6.

might be looking over the advertising columns and would be attracted by your heading, "Thin Dress Goods"; this would lead to a glance at the prices, and then certain figures would naturally lead to the reading of the entire item, and it is in that order that the prominence of the display should be graded.

AD-SETTING CONTEST No. 12.—Now that the hot summer days are over, probably there will be a large number of INLAND PRINTER readers ready to enter another ad-setting con-

test. Contest No. 12, announced herewith, closes November 1, giving those who wish to enter plenty of time to get up a good ad., and have the required number of slips printed. In order that there may be no disappointments I have requested that there be two hundred slips submitted, which will insure every contestant receiving a complete set, and the change in the manner of judging the work of contestants will probably meet with approval. In response to my request for suitable copy for this contest quite a large number of ads. were received, among them the one used herewith. The wording is not at all unusual, and for this reason more than any other it is selected. It is an ordinary ad., set in ordinary space, and it will be a fair test of the abilities of compositors to display it in an attractive manner. The copy follows:

Don't forget the Fountain City Business College, Fond du Lac, Wisconsin. Special opportunity is given young men and women to get a good start on the road to success. Remember: "All things come too late to those who wait." Write at once for particulars to the Fountain City Business College, Fond du Lac, Wisconsin.

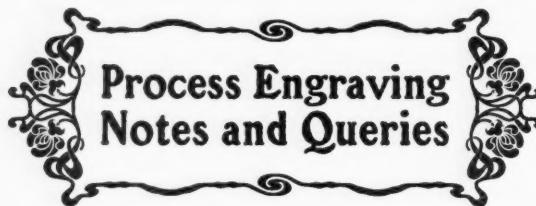
In the rules which follow, special attention is directed to No. 6. It is very important that each contestant's slips should conform in size to the others, so that when the sets are made up all will be uniform. Read the rules over carefully, two or three times, to avoid making errors that will disqualify your work:

1. Set thirteen picas wide and four inches deep.
2. Contestants limited to two specimens.
3. No words can be added to or omitted from the copy, although sentences may be transposed if desired.
4. Two hundred (200) printed slips of each design to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
5. Write name and address of compositor plainly on *one* slip only. (A complete "key" list of the contestants will be printed in THE INLAND PRINTER at the close of the contest.)
6. Use black ink on white paper,  $3\frac{1}{4}$  by 6 inches, *exactly*.
7. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
8. All specimens must reach me on or before November 1, 1902.

Ample margins are provided, so that contestants may have their sets of specimens bound at the top if desired. As announced at the close of the last contest, a new plan of judging will be adopted, in which each contestant will be given an opportunity to express an opinion and have a part in the final decision. As soon as the contest closes the full set of ads. will be sent to each, and each will be asked to choose the best three, aside from their own work. Each first choice will entitle the ad. so selected to three points, each second choice to two points, and each third to one point, and after all contestants have been given ample opportunity to render their decisions the total number of points received by each ad. will be compiled, and the three receiving the largest numbers will be reproduced as heretofore. Compositors are urged to enter their specimens as early as possible, so that there may be no delay on the closing day. With two hundred sets there should be an ample number to go around, as this is nearly twice as many as were necessary in the last contest, and no one should hesitate to enter on this account.

## ELECTRICITY IN THE PRESSROOM.

A patent for dissipating electricity in the pressroom has recently been secured by R. O. Vandercook, of Evanston, Illinois. He obtains this long-sought-for result by releasing vapor in the room and causing it to be precipitated evenly by condensation, accomplished by cooling apparatus placed upon the ceiling. This patent differs from any other process of removing the trouble from electricity in paper. No wiring is used. The patent covers means for producing non-electrical conditions in a pressroom at all times, by supplying the atmospheric factors of a non-electric day when these factors are absent because of natural causes.



BY S. H. HORGAN.

**In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$2.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on process-work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstaedter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

CLOCKS FOR PHOTOENGRAVERS.—There is a demand for a clock adapted to the wants of photoengravers. Years ago the Scovill Manufacturing Company supplied a clock that was all face, about fifteen inches in diameter, with a second hand that could be seen by several operators in a large room. A clock was shown before the Royal Photographic Society, London, that rings an alarm when the time for capping the lens has arrived. This clock is recommended by the inventor for timing development, a valuable thing in color photography. What we should have now is a clock with electrical attachment that would cap the lens when a long half-tone exposure is finished. This would take the strain from the operator and permit him to do other work during the interval of a long exposure.

A NEW METAL FOR ENGRAVERS.—In a German rolling mill a combination plate is being made that promises to be of value to engravers. They have found that a thin sheet of copper can be fused to a thin sheet of zinc by introducing between them a foil of aluminum in the rolling process. The great heat generated while the two metals are between the rolls melts the aluminum to a solder that causes the two metals to adhere perfectly. This combination metal is used for sheathing ships, roofing, and many of the uses to which sheet copper is now put. It has been attempted often to use for photoengraving zinc that has been plated with copper by

electro-deposition, but the galvanic action caused by the two metals in the etching bath made trouble, and later the copper plating chipped off in the printing. It is to be hoped that some of our American rolling mills will experiment in this direction.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—Thomas B. O'Neill, Nicetown, Pennsylvania, asks how to prepare the surface of photographs for half-tone reproduction. What solution to use before the color is applied, and what particular colors lend themselves to half-tone work. *Answer.*—Many methods have been printed in this column. In my own business I use only Kloro or Solio paper for the making of photographs for half-tone reproduction. The prints are dried on ferotype plates. The surface of the photograph is then moistened with ninety-five per cent alcohol on a tuft of cotton. My artists have no trouble working on these photographs with Winsor & Newton's colors. Chinese white, sepia and Indian red are the only colors required. Should the photograph show any trace of greasiness a little soap in the color makes it lay properly. The color should be mixed thick on the palette, and used as a body color.

A LENS WITH A VISUAL AND CHEMICAL FOCUS.—Arthur B. Cross, Concord, New Hampshire, writes: "We have a lens that when used for copying full size the image is sharp on the ground glass placed in the holder where the plate is to go. But the negative is not sharp with any kind of diaphragm we can use. What can you suggest as a remedy?" *Answer.*—Your lens has a visual and chemical focus; that is, you focus on the yellow rays, which are the brightest, to reach the ground glass, but your wet plate is sensitive only to the blue rays, which come to a focus nearer the lens. To prove this: After focusing move the back of the camera a quarter inch toward the lens, and see if the negative is not sharper. Your remedy is to discard that lens for an achromatic lens of a good make, remembering that money invested in the best lens in the market brings returns through the superior quality of every negative made with it, and such a lens is always salable for about what is paid for it.

LINE ENGRAVING ON ZINC IN 1850-1860.—G. Perkins, Roxbury, Massachusetts, asks: "Mr. McDonald Moran, in an article titled, 'The Photoengraver's Scope To-Day,' writes of illustration between 1850 and 1860 as follows: 'The best of the pictorial papers of that day were the *Illustrated London News*, *Harper's Weekly*, and two or three minor publications of the same class. The process of line engraving on zinc was developed remarkably by these periodicals, which relied upon it almost entirely for their printing plates.' I have been a reader of your Process Notes for years, and got an impression from them that zinc plates were not used until a much later period. *Answer.*—If you will edit the paragraph of Mr. Moran's you quote to read: That between 1850 and 1860 the *Illustrated London News* and *Harper's Weekly* were not the best pictorial papers, and that they never used a line engraving on zinc until a generation later. Those few changes will bring Mr. Moran's statement at least a little nearer the facts. The weather is too hot to hunt up any precise dates, but it can be recalled that *Harper's Weekly* did not begin publication until 1857, and then with only seven small, poorly executed woodcuts. The *Illustrated American News* started in 1851; *The Illustrated News*, revived by P. T. Barnum, in 1853; *Frank Leslie's Illustrated Newspaper* began in 1855; not to mention *Gleeson's Pictorial*, in Boston, were all printing better illustrations than *Harper's Weekly*. Zinc plates were developed first by the daily papers, later by the cheap weeklies, and it is safe to say that the *Illustrated London News* and *Harper's Weekly* were the last to adopt zinc cuts, and then a quarter of a century later than the date set in the paragraph you quote.

POINTERS FOR ZINC ETCHERS.—Mr. A. C. Austin is now the editor of *Process Review and Journal of Electrotyping*, and this publication is much improved in consequence. Mr. Austin

is a practical process man, whose writing is always worth reading. Success to him and his *Review*. He recently gave some pointers to zinc etchers, in part as follows: Use hard zinc. This metal can be purchased with a machine finish that places it in condition for use with but slight rubbing with charcoal. Do not buy the metal with the idea of doing your own polishing. The firms who supply the zinc to the trade have such improved methods of finishing the surface of the metal, that the difference in the cost between the raw and finished zinc is so slight it hardly pays to do your own polishing. Get the best dragon's-blood powder. Do not be misled by cheapness. Your powder-box should not be overloaded with dragon's-blood. A small quantity in the box at a time keeps the powder in better condition. An old camel's-hair brush is better than a new one for the final brushing of a plate after powdering. There may be a time when your supply of etching-ink runs low; when this happens make a print and roll it up with the ink you use for printing line proofs. The result of this trial will surprise you, particularly if you have been using a high-priced etching ink. Use a modern printing-frame. It costs a little more, but you break less glass, get better contact, and the print can be made in much less time. Always have an extra glass for each printing-frame. Accidents may happen and one-inch thick glass is not readily obtainable in some localities. For "Ben Day" work on zinc use line proofing ink, adding a few drops of oil of lavender to make it roll up smooth. For drawing on zinc use the same ink, reduced with turpentine and oil of lavender. If possible, have your etching tubs rocked by power; you will get more work, and the etcher will like this method.

**A QUESTION IN COLOR MIXTURE.**—William Glass, Fresno, California, writes: "Will you please make clear to my uninformed mind what appears to be a discrepancy in the theory of divided white light as explained in Zander's book, 'Phototrichromatic Printing.' On page 15 he says (and I can find no fault with the saying) that 'if a piece of ruby glass is held in front of the spectroscope, all the colors of the spectrum disappear, except the red and orange. This effect shows that the ruby glass stops or absorbs the violet, blue and green rays of the white light, and transmits only part of the yellow or orange and red rays.' Now my trouble comes in trying to make the above plain statement coincide with the following, on page 17 of the same book: 'What I have just stated about colored light can be proved by having three-colored circular

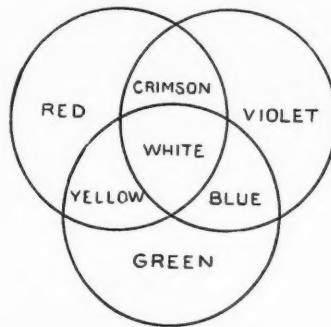


DIAGRAM FROM ZANDER'S BOOK.  
Showing three overlapping disks of red, green  
and violet lights.

glass slides to match, as nearly as possible, the red, green and violet of the spectrum. White light is projected through these slides onto a screen by means of a lantern, and the colored light discs moved until they partly overlap. The outer parts of the circles will show the fundamental red, violet and blue (I think he means green), the center where all three overlap will be white." You will see, Mr. Editor, the point that troubles me. How if, as in the case of the ruby glass, all light

except the red and orange is absorbed, can it be explained that in the case of the red, violet and green glasses overlapping each other the light is not only not absorbed, but all the white light passes through all the colored glasses and is projected on the screen?" *Answer.*—This question has puzzled many, owing to an ambiguity in Zander's second statement. If three discs of glass were overlapped, as shown in his diagram, reproduced here, and white light passed through them to a white screen, all light would be absorbed where the three discs overlap, and the center would be a black spot. Mr. Ives produces the colors shown in the diagram with three lanterns, throwing discs of red, green and violet lights so that they overlap in the center. Where it is a case of adding light upon light, the center spot becomes brighter with each addition. Superimposing red, green and violet lights upon each other will produce a spot of light nearly white. I hope I have made this clear.

**THE EDITOR OF THE PROCESS YEAR BOOK.**—Processworkers everywhere will be pleased to see the portrait of Mr. William Gamble, of London, editor of the *Process Year Book*, and one



Photo by Furley Lewis.  
WILLIAM GAMBLE.

of the most practical writers on process matters. Mr. Gamble was a capable journalist before mastering photoengraving, so that everything he writes has a literary flavor. Beginning at the bottom as a printer's devil, he was indentured to serve for seven years to "the art and mystery" of the printing craft. Passing upward through all departments of a great printing office, he learned stereotyping, bookbinding and lithography, as well as job and news composition. Pursuing shorthand and other studies in the evenings, he got to be a "cub" reporter, and gradually, through the various stages, to an editor's chair. This was in a provincial town, on a paper that required war maps and portrait cuts. Gamble had been studying up zinc etching for some time, and undertook to make them, succeeding after a fashion. He eventually got to London on a press bureau that supplied cuts and type to country newspapers. Here he perfected himself sufficiently in photoengraving and electrotyping to start a "quick process" plant of his own. He made the acquaintance of Mr. A. W. Penrose, who kept a small chemist shop, as they call a drugstore in England. Mentioning to Penrose the difficulty photo-

process men had of getting supplies, he suggested the starting of a store for that purpose. The result is Penrose & Co's process stores in London, Paris, Berlin and Sydney, Australia. Besides the convenience, these stores have developed improvements in the apparatus and quality of the supplies required in all the photomechanical processes. Mr. Gamble is but thirty-seven years of age. His recreation is learning something. He has been at four of the London colleges, studying electrical and mechanical engineering, chemistry, physics, optics, mathematics, French, German, etc., all of which knowledge has been devoted to the advancement of photoengraving. Mr. Gamble feels that he has still a good deal to learn, and the greatest pleasure he gets out of life is imparting his knowledge to others.

**COLLODION EMULSION FOR HALF-TONE.**—It would seem as if collodion emulsion should supersede the present system of wet plate photography for photoengravers for several reasons. Collodion emulsion, it will be remembered, is a collodion sensitized with silver, so that all that is necessary is to flow it in the manner of any collodion, on a glass plate in a dark

results: If you find, as we claim, and as you can prove, that you can obtain results with "Eos," especially on colorwork, which you can not get with ordinary wet plates, then "Eos" is cheap at five times the cost of the wet plates, for its use means new business, better work, and better satisfaction given to your customers.

#### PATENTS.

Preparing Surfaces for Etching and in Etching Such Surfaces.—F. H. Thibodo and S. S. Pechinpaugh, Green Bay, Wisconsin. No. 706,280.

Photochromoscopic and Trichromatic Apparatus.—F. E. Ives, Philadelphia, Pennsylvania. No. 703,929.

#### MODELED COVER-DESIGNS.

A number of modeled cover and advertising designs have already been shown in THE INLAND PRINTER. Although some people have predicted that designs of this character would not be so much in demand as when first introduced, the call for them still continues. We show miniatures of three designs



MODELED DESIGNS FOR COVERS AND ADVERTISING.

Courtesy Juergens Bros. Co., Chicago.

room, place it in a plateholder, and it is ready for exposure in the camera. The troublesome silver bath is thus dispensed with entirely. Collodion emulsion may be kept for years; it works quicker than a bath plate; it will give better half-tone negatives from bromide or platinum photographs, and can be made sensitive to red and yellow for use in three-color photography. These are its advantages. Its drawbacks are that it requires more skill in development and the after treatment of intensification. Photographers trained in handling dry plates will have little trouble with collodion emulsion. The "Eos" collodion emulsion, made according to the secret formula of Dr. E. Albert, and noticed in this department before, is now sold in this country by G. Gennert, New York. It costs, in eight-ounce bottle, \$1.60, or 20 cents per ounce. The American agents answer the charge of its being too expensive by saying: In material it has been found that a quart of emulsion, at \$6.20, will coat 125 8 by 10 plates. This means 5 cents per 8 by 10 plate. The silver for a bath sufficient to silver 125 8 by 10 plates, and a quart of good collodion, will cost very nearly as much. There is, therefore, but little difference in the material. In time "Eos" emulsion is much more economical; no silvering and quicker exposures; great saving in the finishing of the plates. These items amount to more than the cost of the entire "Eos" emulsion used. In

recently turned out by Juergens Brothers Company, Chicago. The center one is by Mr. Arthur W. Carr, the secretary of the company; the others were made under his immediate supervision. That of Warren's Featherbone was used as a full-page advertisement in the current magazines, while the "Tengwall Talk" design was intended as a cover for a periodical. Mr. Carr, who has been in the engraving business for twenty years, is well known in art circles in Chicago, and the company with which he is now connected is fortunate in having secured his services. He has studied at the Art Institute, Chicago, is an ex-member of the Pallete and Chisel Club, and was once its vice-president. He has done considerable in clay modeling, but most of his work has been oil painting, in which line he has quite a reputation. Another feature of his art work has been that of suggesting appropriate illustrations for advertising purposes. Having always been connected in some way with engraving houses he believes that a cut is a very important feature in an advertisement. Some of the most attractive advertisements brought out by the firms he was formerly connected with, the Manz Engraving Company and the Chicago Engraving Company, were planned by him. Mr. Carr does not let business interfere with his art studies, and is still a member of the life class at the Art Institute, and also a member of the Art Academy.



BY EDWARD BECK.

**Contributions are solicited to this department from the secretaries of the United Typothetæ, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.**

A SOLUTION OF THE APPRENTICESHIP QUESTION.

One of the questions likely to be brought before the forthcoming United Typothetæ convention is that of the scarcity of first-class journeymen job printers. In a city not a great distance from Chicago a demand was recently made upon the employing printers for an increase in the wages paid book and job printers. The proposed advance was placed at a pretty stiff figure. In addition, a number of other conditions were demanded, which, if granted, would result in cutting down the profits of the employers. Actuated by common interest, the employers came together and discussed the situation. It was agreed, in view of the advance in the prices of most commodities, that the demand for a higher wage was justifiable, though not to the amount of the demand. It was also agreed that it would be impossible to grant all the other conditions imposed, without running great risk of doing business at a loss. It was decided to submit a counter demand to the employes. This counter demand, fair in itself, reached the union in due time. One of its provisions was for a greater proportion of apprentices to the number of journeymen than that proposed by the union. The counter proposition was rejected with levity, if not with scorn. A committee was instructed to seek a conference with the employers, and notify them that the union would insist upon its demands. The employers again met together and compared notes. The field had been carefully scanned in the meantime, and when the question was raised as to the possibility of sustaining a contest with the union it was voted as impracticable, because the market was devoid of printers looking for work. There was nothing for the employers to do but make the best of a hopeless (for them) situation, and they did it.

Out of this situation, however, has grown an idea which, if plans do not fail, will be presented to the United Typothetæ of America. It is the establishment of technical training schools, under Typothetæ auspices, for turning out journeymen job printers.

"The plan has many advantages, and its cost, compared with its benefits, will be very small," said a well-known master printer in discussing it. "The unions, by their restrictive rules, hold down the number of apprentices to such a degree that the market for good journeymen is understocked. Plenty of bright, ambitious boys can be found, willing and anxious to apprentice themselves to the trade, but they are prohibited from doing so by the union rules. Why, some of the men working in my own establishment have tried in vain to find opportunities for their own sons to learn their trade. This is an abnormal and artificial condition, and it is the duty of the Typothetæ to correct it.

"Let the United Typothetæ of America establish technical training schools, say, in New York, Chicago and San Francisco to begin with, each of these schools to be capable of instructing two hundred apprentices. With proper care in the selection of material, a course of three years would easily suffice to turn out finished journeymen, superior in every way

to the present output of the composing-room, where no discrimination is made in the kind of apprentices employed, and where the boys spend the first two years of their time sweeping the floors, putting away leads and reglets, and in other trivial duties having little direct relation to the trade, to say nothing of the haphazard method of 'instruction' given them during the rest of their apprenticeship. The schools should be fitted with the very best material and machinery, and placed in for the journeyman's instruction, and put the onus of poor self-sustaining, if thought advisable, by turning out actual work, but my idea would be to confine them to non-competitive channels, and support them either by fees from the pupil-apprentices, or directly from the funds of the United Typothetæ of America. Such an investment would bear better returns than all the 'defense funds' imaginable, since it would give the employers a stock to draw upon for first-class journeymen whenever the visible supply seems exhausted.

"No, I see no reason why such a plan should incur the enmity of the unions," continued the employer in reply to a question. "The unions profess to be anxious to see the ranks of proficient journeymen kept fully recruited and the 'botches' discarded. This plan would relieve them of all responsibility for the journeyman's instructions, and put the onus of poor workmen upon the employer. It would bring to the ranks of the union a superior class of members, for it would not be my intention to make the output of these schools antagonistic to the unions. It is simply this: The unions say to the employer, you must not take on more than a certain number of apprentices. The employer finds that the limit set by the union is so restrictive that he is obliged, when he wants additional journeymen, to seek them in the output of the country printing-offices, or the plants of his non-union competitors, neither of which is apt to prove satisfactory. He must find a way to supply the market with competent journeymen, and this is one. It remains to be seen how it strikes the other members of the United Typothetæ of America."

PROGRAM FOR THE UNITED TYPOTHETÆ OF AMERICA CONVENTION.

Following is the program of the United Typothetæ Convention, which meets in Pittsburg, Pennsylvania, on September 8, 1902:

Monday, September 8.—Registration of delegates in committee offices at Hotel Schenley. Badges will be distributed and it is urged that full presentation of credentials be made to the Committee on Credentials for the Sixteenth Annual Convention, U. T. A.

Monday evening at 8 o'clock.—Informal reception to attendants and their ladies in the banquet hall at Hotel Schenley.

Tuesday, September 9.—9:30 A.M., business session; 2 and 8 P.M., business session.

Wednesday, September 10.—9:30 A.M., business session; 3 P.M., carriage ride.

Thursday, September 11.—9:30 A.M., business session; 2 P.M., final business session; 8 P.M., banquet at Hotel Schenley.

Friday, September 12.—9:30 A.M. until 7 P.M., boat excursion on the Francis J. Torrance.

During the week numerous trolley parties are planned for the visiting ladies and entertainment provided for them at the hands of the Ladies' Reception Committee.

PROGRAM FOR THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS' CONVENTION.

The National Association of Photoengravers will meet in Pittsburg, Pennsylvania, the week beginning September 8. Headquarters will be at the Hotel Henry. Following is the program:

Monday evening, September 8.—Informal reception at hotel.

Tuesday morning, September 9.—Getting acquainted with each other and the city; trolley ride for visitors.

Tuesday, 2 P.M.—First session; reading minutes; appointment of credential committee; election of new members; president's annual address; report of executive committee; report of secretary; report of treasurer; appointing auditing committee.

Tuesday evening, 8 P.M.—Business meeting; reports; reading and discussion of papers; election of officers.

Wednesday morning.—Ride through the parks, etc.

Wednesday, 2 P.M.—Business; introduction of new officers; reading and discussion of papers; new business.

Wednesday evening.—Banquet at Hotel Henry.

Thursday, 2 P.M.—Session for special business; unfinished business; selection of place for next meeting.

Thursday afternoon.—For visitors; carriage ride to Duquesne Heights and Mount Washington.

Thursday evening.—Duquesne Theater.

Friday.—A day on the river with the Typothetae.

The National Association of Electrotypers will join in the above entertainment.

#### MUNICIPAL OWNERSHIP AGAIN.

The Boston correspondent of the *Typographical Journal* takes me to task for reprinting some of his statements anent the municipal printing plant of Boston, and its failure to come up to the expectations of municipal ownership advocates. He asks for a "solution of the municipal ownership problem" in these columns. I am not an opponent of municipal ownership. I favor it when applied to things that are in themselves naturally monopolistic, such as street railways, telephones, municipal water plants and the like. I see no special need of municipal printing plants, because the printing business is in

New England *Druggist* plant, which is a large one, and runs eight hours a day from top to bottom. The difference between these two offices is that the New England *Druggist* plant is run on business principles, by a business man, while the municipal office has been a grab-bag for the political grafters. Watch the *Druggist* office, ye members of the Boston Typothetae and take your eyes off the municipal plant, as it is handicapped too heavily to furnish a fair test of the eight-hour day.

Surely there is no need of apologizing for opposing municipal printing plants after this plain statement of fact.

#### UNION LABELS DEBARRED.

It will be a matter of surprising and disagreeable intelligence to many persons to be informed that the Postoffice Department has decided that mail matter with the imprint of a union label or the Allied Printing Trades on the wrapper can not be transmitted through the mails as second-class matter, says the *Brooklyn Times*. This question was brought up by the publisher of an electrical trades journal. The Postoffice Department, in its special ruling on the matter, sets forth that it is merely carrying out the requirements of the



EMPLOYEES OF THE CADOGAN-HATCHER MANUFACTURING COMPANY, QUINCY, ILLINOIS.

This group, taken July 31, 1902, shows the male employees—printers, pressmen, stereotypers and binders—of the above firm. Mr. J. H. Niehoff, the agent of *THE INLAND PRINTER* in Quincy, who is foreman of the pressroom, can be seen with the brush in front of the form.

no sense a monopoly, but is kept in check by healthful competition. Municipal printing plants, as the Boston correspondent has amply demonstrated, promote extravagance in the use of the taxpayers' money, and lead to political scandals and jobbery. They do not serve the public's interest any better than do private printing corporations. The Boston correspondent believes in them because he thinks they can be made more amenable to union domination than private plants. In that he is doubtless right, for the average politician is a craven, and will be "union" from self-interest when he is not from principle. The "solution" the Boston correspondent asks for is simple: Divorce public service from political jobbery. Then "municipal ownership" will be a success. That it will be a trade-union success is not so conclusive. Just to show that I have no animosity to the Boston correspondent, whose letters I read with much interest, I again quote from his comments on the Boston printing plant:

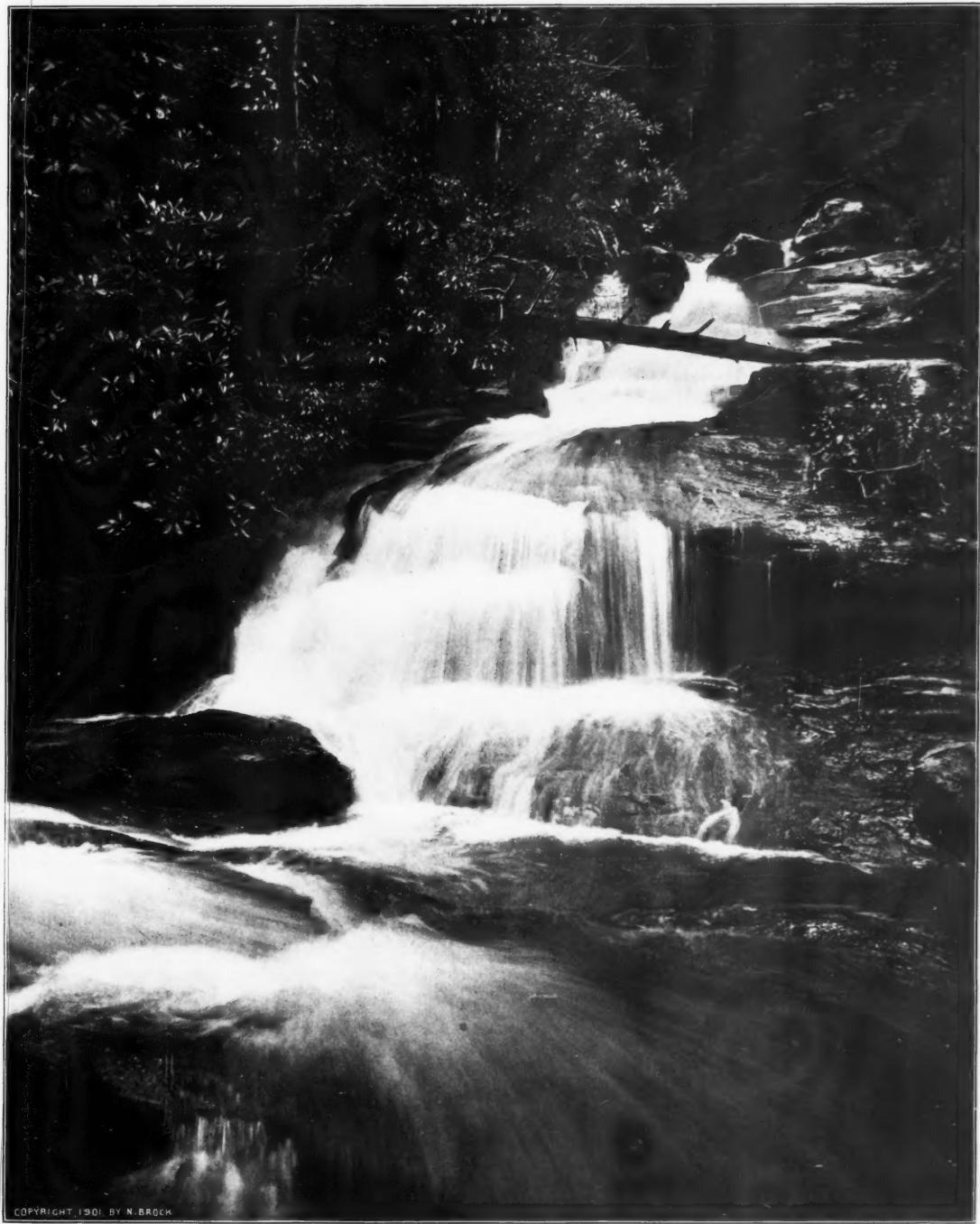
As to the Boston municipal printing-office and the eight-hour day, it is hardly a fair proposition for the Typothetae to say that we must demonstrate through it that the eight-hour day can be successfully adopted from a business standpoint. But we will pin our faith to the

law which prohibits the printing of labels or other printed matter on envelopes or wrappers covering second-class matter, with certain specified exceptions. It is allowable to print the name and address of a publication, as it is entered at the postoffice, on wrapper or envelope of second-class nature, or such words as "marked copy," "sample copy," etc., but the union label and the words "Allied Printing Trades" seem to be among the inscriptions debarred by law. It will be interesting to note whether this decision will become a matter for Congressional action or not. It is to be expected that the trade unions will seek to have the law amended so as to admit the printing of the labels on the wrappers.

#### TYPOTHETAE NOTES.

PITTSBURG Typothetae will be represented at the United Typothetae of America convention as follows: Delegates, Theophilus Sproull, William B. McFall, Percy F. Smith, Charles F. Warde, Joseph T. Colin, Joseph O. Wells, Frank Pease, W. J. Rothweiler, F. L. Blair and H. E. Bate-man; alternates, William H. Fuller, W. N. Kerr, W. M. Dick, E. F. Anderson, John A. Perley, J. A. Roese, William J. Golder, F. B. Williams, Robert D. Clark and Allan C. Kerr.

At the annual meeting of the Milwaukee Typothetae, fourteen new members were admitted and officers elected as follows: President, John

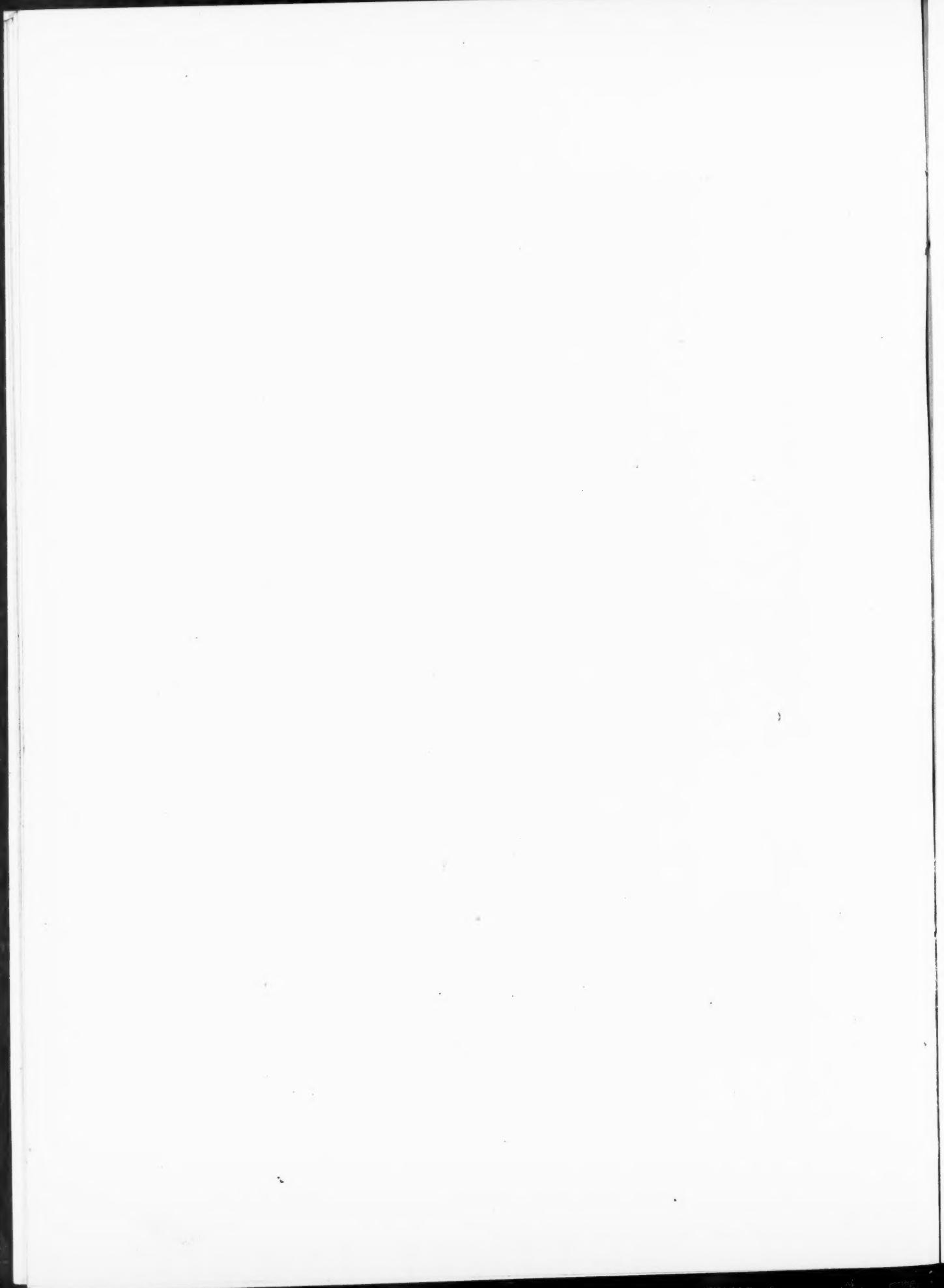


COPYRIGHT, 1901, BY N. BROCK

**CRYSTAL FALLS.**

North Fork of the Swannanoa, Asheville, North Carolina.

Photo by Brock, Asheville, N. C.



W. Campsie; vice-president, H. W. J. Meyer; secretary, Charles Gillett; treasurer, A. G. Wright. The delegates to the convention of the United Typothete of America, to be held at Pittsburg in September, are N. L. Burdick, Charles Schmidt, S. E. Tate, A. G. Wright, John Tainsh, Charles Gillett, John W. Campsie and H. W. J. Meyer.

THE Buffalo Typothete has elected the following delegates and alternates to the Pittsburg convention: Delegates, George E. Matthews, George Bleistein, John M. Evans, William A. Jones, A. B. Floyd, H. C. Spendelow and Charles A. Wenborne; alternates, James E. Shaw, A. W. Turner, A. C. Van Duzee, Harold Helmer, James A. Pierce, Frank W. Heath, George M. Hausauer and J. H. Ramaley. The Program Committee decided, among other features of the year's work, to provide for four addresses by representative printers on subjects of importance to the organization. The dates and speakers have not yet been selected, but will be announced later.

#### UNION NOTES.

THE pressmen of Stockton, California, have organized a union.

THE typographical union of St. Louis, Missouri, has 927 members.

THE *Daily Times*, of Fall River, Massachusetts, has been unionized.

THE International Typographical Union granted nine charters during July.

PHILADELPHIA TYPOGRAPHICAL UNION has adopted the percentage system of collecting dues.

WASHINGTON, D. C., newspaper printers have been granted a ten per cent increase in their wages.

MEMBERS of Scranton (Pa.) Typographical Union are paying \$1 a week to aid the striking miners.

NEW YORK TYPOGRAPHICAL UNION, No. 6, has taken the initial steps toward erecting a building for its own use.

THE afternoon newspapers of Buffalo, New York, have conceded the eight-hour day for their composing-room employees.

WASHINGTON (D. C.) TYPOGRAPHICAL UNION voted \$50 at a recent meeting to assist in giving poor children an outing.

DAVENPORT, Iowa, is said to be without a non-union printing-office, the *Tri-City Union* having come into the union fold.

THE printers employed in the Canadian Government printing-office at Ottawa, Ontario, are agitating for an increase in wages.

TORONTO (Ont.) TYPOGRAPHICAL UNION will hereafter employ a secretary to devote all his time to the affairs of the union.

THE typographical union of Knoxville, Tennessee, recently acquired ownership of a lot in the Woodlawn cemetery in that city.

PHILADELPHIA has a printing-trades baseball league, made up of teams representing various book and job offices in that city.

TYPGRAPHICAL UNION, No. 290, of Hamilton, Ohio, has placed the *Republican News* and the *Evening Democrat* on its "unfair list."

REPORTERS employed on the Louisville (Ky.) *Commercial* recently went on strike because they were required to work seven days a week.

MEMBERS of the Chicago Press Feeders' Union, to the number of 150, struck, July 31, for an increase in wages to \$14 a week. Some of them got it.

THE Brotherhood of Engravers, with headquarters in New York city, is engaged in a missionary effort in various cities. It pays a death benefit of \$50.

CINCINNATI TYPOGRAPHICAL UNION has voted down propositions to create an out-of-work fund and to provide a school in Linotype instruction for its members.

PRESSFEEDERS who left Chicago to work in Niles, Michigan, claim their wages were less than was agreed upon and inaugurated a strike soon after their arrival.

ANGUS MCKENNEY, a tourist printer, known throughout the country as "Yank," died last month in Macon, Georgia. He was born in Detroit fifty years ago.

UNIONTOWN (Pa.) TYPOGRAPHICAL UNION has increased its scale \$1 a week all around and signed contracts with the employers ranging from one to five years.

CLEVELAND, Ohio, has a Polish printers' union. S. J. Piolrowsky, A. Weiswesky, S. Nowakowsky, L. F. Kucewicz and Theodore Dluzynski are the incorporators.

A LOS ANGELES, California, correspondent charges that a secret combination of employers exists in that city whose purpose is to combat trades-unionism in every way possible.

NEW officers of the Allied Printing Trades Council of Illinois: President, T. P. Sheehan, Elgin; vice-president, J. C. Bramhall, Alton; secretary-treasurer, S. C. Naden, Chicago.

THE *New Era* Publishing Company and the International Publishing Company, of Grand Rapids, Michigan, have been unionized, making thirty-one union-label offices in Grand Rapids.

DURING July and August, employees in the Government Printing-office in Washington enjoyed an extra hour and one-half holiday on Saturday, due to an order of President Roosevelt. The District of Columbia

Typographical Union passed a vote of thanks to President Roosevelt and Secretary Hay for the favor.

THE lithographers and helpers who went on strike in the establishment of G. H. Dunston, Buffalo, won on all points. The wages question was satisfactorily adjusted and the shop unionized.

A. H. HARRISON, of Typographical Union No. 5, has been elected president of the Allied Printing Trades Council of Columbus, Ohio, vice President Pfeiffer, who has retired from the printing trades.

A FEATURE of the convention of the International Steel and Copper Plate Printers' Union, held in New York, was the adoption of resolution commendatory of T. V. Powderly, immigration commissioner.

A TYPOGRAPHICAL union has been organized in Pontiac, Michigan. The initial wage scale provides \$18 a week for night machine operators, \$15 a week for day machine operators and \$10.80 a week for other employees.

THE editor is indebted to ex-President James J. Murphy, of Typographical Union, New York, for a copy of the souvenir issued in connection with the memorial exercises for the late Amos J. Cummings, held in New York.

THIRTEEN of the fourteen printing-offices in Glens Falls, New York, have signed the new scale providing for a nine-hour work-day, an increase from 23 to 25 cents per 1,000 for piecework and an increase from \$10 to \$12 for timework.

THE new scale of the Keokuk (Iowa) Typographical Union, which went into effect September 1, provides for \$13 a week and fifty-four hours for handwork, and \$13 to \$15 a week for machine operators, an increase of \$1 a week for the handworkers.

KNOXVILLE (Tenn.) TYPOGRAPHICAL UNION has entered into a two-year agreement with the employing newspaper publishers in that city, under which operators receive an increase of \$1.50 a week, ad-men and machine tenders \$2.40, day foremen \$4, night foremen \$5.

DENVER TYPOGRAPHICAL UNION is asking for an increase in its scale for newspaper workers of \$2 a week, making the scale \$25 and \$28, instead of \$23 and \$26 as at present, for day and night work, respectively. A reduction of hours from eight to seven is also asked.

A COMPROMISE scale has been agreed upon between Detroit Typographical Union, No. 18, and the Detroit Employing Printers' and Publishers' Association. Hereafter the scale for book and job printers will be \$17 a week, instead of \$15. Pressmen have been advanced to the same figure.

THE case of Edward J. Bessette, of Chicago Typographical Union, who was sentenced by Judge Baker, of Indianapolis, to pay a fine of \$250 for violating an injunction in connection with the W. B. Conkey & Co. strike, will be carried to the United States Supreme Court for final decision.

THE photoengravers' strike in Minneapolis led to the expulsion by the Trades and Labor Council in that city of the representatives of the Minneapolis Typographical Union. The council sided with the independent union of photoengravers, while the union was compelled to side with the engravers remaining under International Typographical Union jurisdiction.

THE *Typographical Journal* urges that a crusade be started against the practice of the Postoffice Department in furnishing printed envelopes at a cost that leaves little opportunity for competition by ordinary printing concerns. It says the work is done by girls who receive \$1.50 a day for their work, hence Uncle Sam's ability to supply the envelopes at such a low cost.

BATAVIA (N. Y.) TYPOGRAPHICAL UNION, No. 511, has been organized with twenty members, and has already two out of the four offices unionized. The scale is \$10 to \$15 a week for a nine-hour day. Officers: President, W. H. Rial; vice-president, C. E. New; secretary, E. E. Evans. Batavia, with ten thousand population, has over twelve hundred organized union men.

WASHINGTON, D. C., claims the honor of having the oldest continuous organization of printers in the United States. The Columbia Typographical Society, the parent of the present Typographical Union, was organized in 1814, which continued in existence until it lost its identity in the Columbia Typographical Union, No. 101, in 1867 and became part of the International Typographical Union.

THE International Typographical Union Executive Council and the special arbitration committee of the United Typothete of America failed to reach an agreement on an arbitration proposition. The union representatives refused to permit the recognition of "open offices," or to stipulate that no new move for a shorter workday should be inaugurated within five years. Without these clauses inserted, the United Typothete of America committee declined to enter an agreement, and it was decided to agree to disagree for the time being.

THE new officers of the Allied Printing Trades Council of the State of New York are: President, Thomas D. Fitzgerald, Albany, reelected for the fifth consecutive time; first vice-president, Thomas Flewell, Brooklyn, reelected; second vice-president, Daniel Dawson, Rochester, reelected; third vice-president, James E. McNaught, Rochester; fourth vice-president, E. D. Williams, New York; fifth vice-president, Alexander B. Churchill, New York, reelected; sixth vice-president, Thomas

## THE INLAND PRINTER.

O'Mara, New York; seventh vice-president, Patrick McMahon, New York, re-elected; eighth vice-president, H. J. Campbell, Rochester; ninth vice-president, McCullough, New York; secretary and treasurer, Thomas H. Wheaton, Syracuse, re-elected.

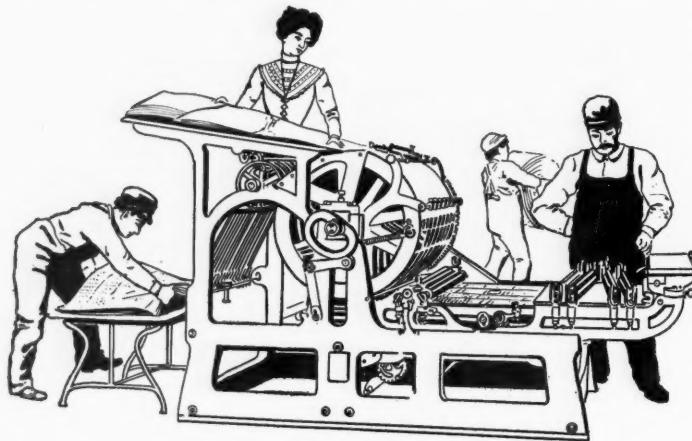
## A DRAMA OF THE PRESS.

From their kindred cradles in the dawn of English letters, the histrionic and graphic arts have been allied; but the patronage has hitherto been somewhat one-sided. While the press has coddled the stage, and the children of the stage have been kind to the press in the matter of passes, the august face of Thespis has never, until now, smiled upon the printer's toil.

But the pride of Thespis is past; she has come to recognize that the smile of the journalist is power—that his is the primal patent of aristocracy.

It would be difficult to explain why the numberless incidents in the life of a newspaper, full as they are with the essence of both comedy and tragedy, have never found dramatic expression. Perhaps because printers have more absorbing pursuits than playwriting, and playwrights know little about printers. In fiction the case stands otherwise. Booth Tarkington is not the first chronicler of the craft.

But now the drama of the print-shop has come. It deals with the Editor—the quaint, peaceful, humorous Editor, with



A NEW STAGE ACCESSORY.

Printing-press used in the drama "Along the Mohawk," by Mr. Nelson Lewis, recently presented in Chicago.

long hair, dreamy eyes, and an old-fashioned black stock—and with the Editor's love; with the Lady Reporter from New York, a buxom lass of many summers and a sunless past; with the Editor's farcical assistant, who is also staff artist, and who does a topical song in a pause of the plot; with the Tramp Printer—the prince of the road—who always interferes with the Villain at the proper time.

Then there are a lot of other characters not directly connected with the paper; also a Congressional election, a mortgage, and three romances.

But the most prominent feature of the show is the grand climax, when the cylinder press on the stage starts up—all machinations of the Villain having been foiled—and the papers, which are to decide the election in the crucial hour, are run off by the Lady Reporter from New York. Having seen this climax, earth holds no higher moment for a printer man—he can die in peace.

All this refers to a new play which has recently been produced in Chicago, and which, by courtesy of the management, we were permitted to witness. As a play, "Along the Mohawk" is not destined to claim a place among the classics. But it has the distinction of being the first play to introduce a printing-

press as a part of the dramatic mechanism; and, so far as we are aware, the first to deal exclusively with journalism.

The author, Mr. Nelson Lewis (who takes the part of the Editor in the present production), is to be congratulated on striking a new theme. It is to be regretted that his touch is not a little stronger, his note a trifle clearer. No matter. We have seen the printing-press on the stage. What higher glory can the wandering shades of all dead printer men desire?

In the interest of truth be it said that the press in "Along the Mohawk" is not all that it purports to be. It was built by the Challenge company for stage purposes only—it is an old-fashioned country cylinder—and it is made mostly of wood, so arranged that it can be quickly dismantled and packed in crates. Permit us to whisper that the Lady Reporter does not really print the copies of the *Mohawk Beacon* that are distributed after the act. But the effect is the same. And for us who have felt the thrill, to turn upon the thing that thrilled were base ingratitude.

## PRINTING BOOKS FOR THE BLIND.

Within the past six months there has been established at 27-29 West Sixteenth street, New York city, a printery of books for the blind. It was founded and is controlled by Fr. Joseph Stadelman, a member of the St. Francis Xavier Jesuit foundation. Its purpose is to furnish religious books to the blind of the United States. Fr. Stadelman is placing within the reach of the seventy-five thousand blind people of the United States, through the medium of the public libraries, books which will give them the solace of religion.

Fr. Stadelman investigated the various printing processes by which the blind are enabled to read. With the assistance of some charitable ladies he founded the Catholic Free Publication Society for the Blind.

Since he recently established his printery he has published eleven different religious works of one hundred volumes to an edition, and has placed them in the State library at Albany, and in various other large libraries throughout the United States. The blind can now have these books delivered at their homes for the asking.

According to librarians, the books have been eagerly sought. There are not now enough books to supply the demand. The society also publishes a ten-page magazine called the *Catholic Transcript for the Blind*.

This kind of printing is very expensive. Being driven by necessity to make his scant funds go far, Fr. Stadelman discovered a paper which cost about one-fourth the paper used by other similar establishments. He also found that zinc, instead of brass, could be used for the plates, thus effecting a great economy. The process of printing books for the blind has attained a considerable degree of perfection, but has, like that of ink printing, been developed through long years of labor and invention. Even yet there is no universal method of such printing.

Printing in tangible characters is due to Calentin Hauy, who issued his first book for the blind in 1784. His type was in italics. In 1834 Gall, of Edinburgh, replaced the curved by angular lines, and printed the gospel of St. John in capital letters. A number of other plans were invented, all depending upon the Roman alphabet.

A new system was introduced with the stenographic shorthand of Lucas and the phonetic of Frere. In Frere's system the lines run alternately from left to right and from right to left, so that the finger runs on from line to line without interruption.

The system used by Fr. Stadelman is one invented by Braille, a Frenchman, and modified by William B. Waite, of the New York Institute for the Blind. The machine lately invented by Mr. Waite, and known as the "stenograph," works like a typewriter, with but six keys.

By a variation of the keys sixty-two different signs are obtained. As the keys are operated, "points" or indents are cut into a sheet of brass or zinc, about 12 by 14 inches in size. The "points" look like a series of dot impressions made in horizontal lines on the sheet.

At a casual glance the lines look like music bars. This indented sheet is placed on a hand press, a piece of starched paper of the same size placed on it, and thus the impressions are transferred. But one side of the paper is printed on, and when dried it preserves the dot impressions remarkably well.

The passing of the finger over the sheet does not wear the marks off. It requires about ten days to print in this manner a book of 150 pages, and the cost is perhaps \$2 a volume.

The books are bound by hand, and when finished look as large as a small bound newspaper. The books can be illustrated where surfaces only are necessary to convey the idea. Things



Photo by Painter's Art Shop.  
"SUNSHINE BESS."

most easily represented are plans of buildings and maps, the land in the maps being indicated by the raised portions.

The largest printing house in the United States for publishing books for the blind is located in Louisville, Kentucky. In 1879 Congress appropriated \$250,000 to endow it. From there books are supplied to all educational establishments for the blind.—*New York Times*.

#### WANTS A COSMOPOLITAN NAME.

This firm regards THE INLAND PRINTER as its "guide, philosopher and friend." Herewith we hand you draft to cover subscription for another year. We would not be without it for several times the amount. Even away out here on the edge of the continent we can appreciate and cheerfully pay for a good thing. And right here we will risk making what may be considered an independent suggestion: Why not drop the word "Inland" from the title? A publication whose scope is world-wide should have—we think—a more cosmopolitan name. Mind you, that is only what we think.—*Ketchum Printing Company, Sedro-Woolley, Washington*.

#### THE EDITOR'S JOKE.

Isabel—"I think that editor man is simply horrid."  
Judith—"Why?"

Isabel—"He placed the engagement announcement of myself to young Sloppington under the head of 'Business Opportunities.'"  
—*Smart Set*.

## Proofroom Notes And Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PUNCTUATION.**—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

**PENS AND TYPES.**—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

**PROOFREADING.**—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

**BIGELOW'S HANDBOOK OF PUNCTUATION** gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

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**TYPOGRAPHIC STYLEBOOK.**—By W. B. McDermott. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

**VEST-POCKET MANUAL OF PRINTING.**—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

**PEERLESS WEBSTER DICTIONARY.**—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

**CORRECT COMPOSITION.**—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

**WIDE SPACING IN NARROW MEASURE.**—Linotype operators all seem to have a tendency toward wide spacing, and within certain limits it is well enough not to object to it. On newspapers, in inserting an out, operators all seem to make a new line in as little space as possible, and occasionally it is admissible, or even better, to do so; but as a rule they should be made to restrict extra spacing. On bookwork of narrow measure more care should be exercised, and the proofreader should have resetting done when the matter really is very bad, or even sometimes when it is not so very bad. A proofreader can easily be too troublesome in this way, however. Economy ought to be allowed to outrank estheticism when correction involves resetting a large number of lines, if the work is not really abominable. Even when the spacing really is abominable, the correction may often better be made by asking the author, or some one, to add a word or two.

**FUSSINESS ABOUT DIVISIONS.**—A rule as to division, commonly thought to be a good one, is this: "Where a vowel constitutes a syllable near the middle of a word it should not be carried over, as *prom-inent* is preferable to *prom-inent*, *qual-ties* to *qual-ities*, *sepa-rate* to *sep-arate*, etc. In words ending in -able or -ible the single vowel should begin the second line." This may be a good enough rule—at least the first part may be; the last sentence is really another rule—for those who care to be fussy enough to enforce it. No objection need be made to it as a matter of taste, but it certainly is unnecessarily expensive, because the division objected to is fully as correct as the other, as to syllabication, and neither of them can be misleading. Even where a decided preference is felt, it may be well to suggest that its enforcement might advantageously be confined to instruction of typesetters or operators, individually, so that the division desired may be made in composition. This seems particularly economical with regard to machine work. As a matter of personal choice,

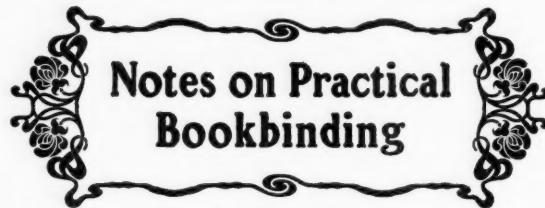
the writer may say with emphasis that he would never change composition from one to the other.

**COMPOUNDS IN DICTIONARIES.**—H. L. M. P., Malden, Massachusetts, indicates this subject, in the following question: "The Standard Dictionary compounds flower-pot, but makes no mention of flower-bed in its list of compounds. Is not the latter a parallel to the former?" *Answer.*—These two terms are certainly of the same nature, regardless of dictionaries, and should unhesitatingly have the same form. It is a somewhat puzzling circumstance to find any person asking such a question about any two terms so exactly alike in the association of their constituent elements. No matter what reason any one might give for compounding or not compounding either pair of words, that same reasoning would apply equally to the other pair; and not only to these, but to every pair in the language that exhibits the same kind of association in use. If one writes flower-pot, he should also write flower-bed, bean-pot, hat-box, hat-rack, clothes-brush, tooth-brush, chair-arm, glass-house, gold-mine, coal-mine, arm-bone, leg-bone, thigh-bone, coal-scuttle, collar-button, and thousands more of nouns made in the same way, whether so found in any dictionary or not. The reason that is potent with the writer in favor of compounding is stated in nearly every grammar textbook that says anything on this subject, and is, in effect, that two nouns coupled as a mere name form a compound noun. Of course this leaves open the choice between using a hyphen and solidifying the two as if they never had been anything but one. The writer's choice favors using the hyphen in all such names that have nothing arbitrary in their application, excepting some that are established by usage in the close form. Usage in this respect is frequently indeterminate, and in the vast majority of instances the choice may be left to personal preference, the only real error—if there be any real error—consisting in the use of such a term as two words. The reason for the writer's choice of the hyphened form is the same as that given in the International Dictionary for its decision against hyphens—that a hyphen shows distinctly the elements of the word. Nothing could be to the writer a more powerful argument in favor of the hyphen, especially as it is pretty nearly a case of hair-splitting extraordinary to assert with cocksureness that such terms are not correctly enough written each as two words. Printers are about the only large class of persons to whom the choice, generally speaking, can be important, but a set practice certainly is important to them, for contradictory practice by proofreaders—which is not uncommon—makes an abominable amount of unnecessary work in changing the type. What might be held to justify considering this question of compounding or separation a matter of general urgency is occurrences like that in a certain tariff act, under which fruit and seeds had to be admitted free of duty, when the intention had been to admit seeds only. "Fruit seeds" was written without a hyphen, within an enumeration of various articles, and a comma had afterward been supplied after fruit, making a clear statement of fruit as one item and seeds as another. Fruit-seeds, if so written, would have made it clear to anybody that only the seeds were meant.

Now, as to dictionary records. No dictionary ever yet pretended to give every compound word in the language, because the most of such words are mere literal elliptical phrases, and self-explanatory to one who knows what each original word means. All large dictionaries contain the word flower-pot (the International has flowerpot in its place, but flower pot in the article pot), some of them have flower-garden, but no one of them gives flower-bed in any form. Just such unreasonable discrimination (for such it seems to the writer to be) is made in many other categories, if they may be so called. For instance, the International has hatbox, but not hatbrush; it has hairbrush and toothbrush, but does not give clothesbrush, shoebrush, fleshbrush, or paintbrush. If any reason can be stated in support of such selection, it might be

interesting to have some one tell it; the choice seems arbitrary, but it is not peculiar to the one dictionary, nor is it found only in the matter of brushes. Nuttall's Standard Dictionary, an English work, makes a very large claim as to compounds, in its preface, as follows: "The compound words are very numerous in the English language, and materially contribute to its copiousness. The great mass of them are omitted in our ordinary dictionaries; but their great importance has induced the editor to insert all that are presumed to be of general utility." He must have had a queer idea of general utility, and also of proper compounding. There are, for instance, only forty compounds like air-gun in the work, and the Standard Dictionary, published by Funk & Wagnalls, has nearly three times as many, and it would be very hard to draw the line between general utility and its lack anywhere, whether the terms are or are not written as compounds. Some of the compound forms given in Nuttall are not compounded with any propriety. Among these are good-behavior, good-fellow, good-manners, arm's-end, arm's-reach, Armstrong-gun, back-room, black-earth, blind-side, bloody-sweat, blue-blood, blue-book (it gives black book as two words), blue-ointment, cherry-brandy, Cinque-ports, crouched-friars, flesh-broth, flying-column, Glauber-salt, house-surgeon, high-mass, Hilary-term, home-rule, Lochaber-axe, privy-council; and there is no telling how many more with inexcusable hyphens.

This is merely a sketchy note on the subject, but it seems sufficient to prove that the English language is not yet displayed in full by the lexicographers; and, if the writer may be allowed to whisper one of his cranky opinions on such a matter, he will say that he does not think it ever will be—at least, not until some one adopts a new plan for the contents of the vocabulary.



BY A. HUGHMARK.

**This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.**

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**THE ART OF BOOKBINDING.**—By J. W. Zachseldorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

**BOOKBINDING FOR AMATEURS.**—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, \$1.

**MANUAL OF THE ART OF BOOKBINDING.**—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

**PARCHMENT FOR BLANK-BOOKS.**—A. T. P. asks if a well-made account book should be sewed on real parchment for durability. *Answer.*—Parchment when glued down and lined up between the boards becomes very stiff and brittle; hence when used for some time these bands break off at the joints. The heavy linen and cotton bands now sold as "parchment substitutes," or otherwise known as "Huether's" bands, are much more serviceable and reliable. These can be had in any desired width or thickness to suit the different sizes of books.

**WHAT THREAD TO USE ON BOOKSEWING MACHINES.**—E. T. B. writes: "We do some sewing for paper covers, and find it hard to get nice work; either the backs have too much swell or the threads will show in front or back or when the job is

done. Front and back leaves will often be soiled. Please give some advice for such work." *Answer.*—In the first place use as fine thread as the machine will carry, selecting the unbleached, as that is stronger than the bleached. Smash the books before and after sewing, and have the girl who cuts off from machine trim away all hanging threads. If the job is to be trimmed before covering, waste paper should be cut up to size of book and placed in front and back of every bunch of books that goes into the cutting machine or trimmer. If this precaution is taken, with reasonable care in covering a clean job should be turned out.

**USE OF TERM "JOB BINDER."**—A. T. C. asks: "What is the meaning of the term 'job binder,' as applied to a journeyman?" *Answer.*—A man who can do anything where leather, cloth or board is used, not only on handmade bindings, but in mending old books, albums, atlases, pictures, valises, pocket-books, chairs, cameras, hat boxes and trunks, or anything that needs gluing, pasting, covering or lining, is supposed to come under this head. Of course he should also be able to make anything new, from a picture frame to a desk writing set. To be a successful job binder every branch should be learned except ruling and marbling, and thought, taste and care are absolutely necessary. No mere automaton can ever hope to succeed in this line of work. Machines are to-day taking the places of casemakers, clothcutters and casers; in fact, only machine tenders are needed in a modern edition bindery. With jobwork it is different; for this it takes a craftsman, and no one can ever claim to be this who does not use his brains as well as his hands. A man who can not execute a clearly written order or duplicate any sample without having to ask *how to do it*, will never get away from his position at the bench. The height of his ambition will be to hold that bench.

**BLANK-BOOK END-PAPERS.**—J. N. C. writes: "Will you kindly inform me how to make double cap end-papers for blank-books. I have tried every conceivable way of preventing wrinkling, but can not succeed except by pressing them immediately after pasting on marble paper, which is, of course, a very slow process." *Answer.*—You probably do like many others—use a full folded sheet of double cap ledger next to book, and a soiled sheet for waste and paste up. As the fibers in these sheets run the 28-inch way the cloth joint will draw the sheets together at the folds, and when marble paper is pasted on, that half of the sheet which is lined up will spread or stretch out fan-shaped toward the front edge. Take a double cap sheet and split it in the fold, and then a folded manila, size of double cap, noting that the fiber of this runs the 17-inch way; place these two together, and join with cloth or canvas. Line up the marble with a mixture of glue and paste, and rub down well with an oiled rag; then place them between strawboards to dry. Be sure they are dry before placing on book. These should be sewed on through the joints, and then joined to the book by means of a cotton strip in the usual manner. The sheet being cut in half will enable it to stretch uniformly without wrinkling, and besides it saves a sheet on each book. End-sheets can be made quicker with glue, but they will always have a propensity to curl upward; if made entirely with paste more rubbing is necessary as well as more time to dry.

**SHOULD A BOOK BE ROUNDED OR FLAT?**—A writer to this department desires to know whether the flat back is not the correct one, inasmuch as most books bound by the old masters were flat. In the days of the "old masters" the paper was spongy, and when he sewed his book around real bands the thread of each signature wound around these bands would cause the leaves to be held down in the back, whereas the front part would swell up. To round a book under these circumstances would not be altogether successful. We do not have these troubles to contend with to-day, so there is no excuse for turning out books with flat backs. The fad of the last few years of turning out cloth-cased books with flat

backs has been a senseless whim, without any reason whatever as a foundation. There is neither beauty nor strength in such a book, and when opened is most always "lopsided," and has a fore edge in the shape of an inverted V. It is bad enough to read publishers' circulars about books being bound in "half morocco," when they are simply put into half water-grain buffing cases and "finished" by the stamper, but spare our feelings from the flat-back cloth nonsense.

**CARE OF MACHINERY.**—Every bindery equipped to do commercial work has more or less machinery needing constant attention. This is particularly the case with wire-stitchers and sewing machines. When folding machines are added there is always something that needs "fixing." It generally takes more time to discover the trouble than it does to fix it. With sewing machines this is especially so. In large houses



BEAUTY IN PI.

where regular machinists are employed for this purpose, a great deal of time is saved for the man in charge. The machinist can concentrate his attention on the work and get through with it, whereas the foreman who acts as his own machinist barely starts a job before he is called away, thus leaving both operator and machine idle; or if he persists in staying he will run the risk of having something else go wrong, or some particular "rush job" neglected. In houses where miscellaneous work is done it is much harder on machines than where straight catalogue or bookwork is turned out. Changing a sewing machine from handling book paper to heavy coated paper, or from sixteen to thirty-two or eight page forms, or from regular to oblong work, with inserts here and there to make matters worse, is apt to be troublesome. With wire-stitchers much changing from light to heavy wire, or from round to flat wire, causes trouble. When a regular operator can be kept for each kind of machine, who knows and becomes familiar with it, much of this trouble can be avoided; but in job shops, where numbers of women are employed, that is hardly possible. Women are at best irregular employes, necessitating constant shifting about of those known to be "all-round hands."

#### PATENTS.

**Book Cover.**—Carl Neuendorffer, New York, and Bertha Witsch, Brooklyn, New York. No. 705,859.

**Backing Protector for Books.**—Stefan Litwin, Vienna, Austria-Hungary. No. 704,554.

**Temporary Binder.**—C. K. Reed and C. A. Reed, Worcester, Massachusetts. No. 706,257.

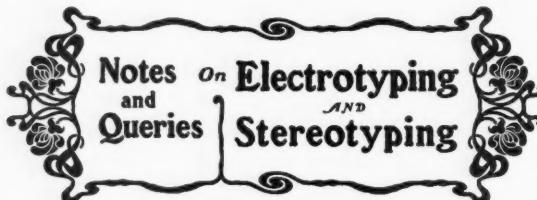
**Booksewing Machine.**—Friedrich Kugler, Frankenfeld, Switzerland. No. 705,363.

**Loose-leaf Ledger Binder.**—Herman H. Hoffman, Chicago, Illinois. No. 703,922.

**Temporary Binder.**—Paul Ladewig, Essen, Germany. No. 703,730.

**Bookbinder's Clamp.**—L. J. A. Staniewicz, Chatham, Canada. No. 703,495.

**Bookbinding Machine.**—W. G. Joyce, Jr., New York city. No. 703,933.



Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**ELECTROTYPEING.**—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metallizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

**STEREOTYPING.**—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

**CONCAVED PERIODS.**—A Michigan correspondent writes: "I have been a reader of your articles in THE INLAND PRINTER for several years, and appreciate them very much. I would like your opinion in regard to one thing. I enclose a marked proof. You will see that the periods have the appearance of being soft, but they are not. This plate had a heavy shell, and looked all right in the shell, but as soon as it was cast it had these little sinks in the periods and 'i' dots. It never bothers me on small type, but on this large type it gives me considerable trouble, and I have seen it on plates from other shops. I thought it might be because the shell was thinner on the face. At least this was the only thing I could see that would cause it, but it does not appear in the letters." **Answer.**—We are frank to say that we can not explain why periods and dots should be concaved while the balance of the form is perfect. The writer experienced the same trouble at one time, but it disappeared after a few days, and before the cause was located. Any information on this subject from our readers would be appreciated.

**STEREOTYPE PASTE FOR HALF-TONES.**—T. D. writes as follows: "I address this communication to you in order to secure a little information, as well as to place an order with you for one of your books treating on the subject of stereotyping; money order for same will be found enclosed. Being a stereotyper and a subscriber to THE INLAND PRINTER, I have become very much interested in comparing other stereotypers' experiences with my own, which I can do by having this valuable book to refer to, but desiring to go still further in quest of knowledge on the subject of newspaper stereotyping, I hope you will mail me promptly one of your books treating on the subject, which I find advertised in the columns of THE INLAND PRINTER. Now, as to the information I desire, it is this: I would like you to recommend a paste receipt that will give me the very best results in doing half-tone work, as well as for plain type and ordinary cuts. The paper I am working on is now doing a great deal of half-tone work, with only ordinary success, and I have come to the conclusion that with a better matrix I can secure better results from the cuts. I have a number of receipts of my own, and have copied several from THE INLAND PRINTER, but I desire one that is recommended expressly for the work I have just stated." **Answer.**—The following will be found an excellent paste for half-tone work:

2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. Add a tablespoonful of powdered alum or a few drops of carbolic acid to preserve it. Cook until it thickens. Use a soft matrix paper, such as is supplied by dealers generally.

**STEREOTYPING HALF-TONES.**—A. G. writes: "Please inform me in your next issue what is the cause or causes of the spots on the proof marked stereo. I send you one inset in the plate, and the same print in stereo. Careful as I may be I can not overcome those spots. Is it in my work or the presswork? I use a sixty-pound sheet, three tissues and a light back, with powder as packing, but take great care to clean cuts well before putting in table. Raise up plates also. Give me any new system (if different from your book, which I have) they may have for getting results on half-tone stereotyping, as mine are coarse enough and do not require insetting, as I now have to do, owing to the spotty appearance of the stereo." **Answer.**—To stereotype half-tones successfully requires careful attention to details. The writer has had considerable experience along this line, and has been most successful with a special half-tone paper manufactured in the East, and with the paste recommended in this column to another subscriber. If backing powder is used care should be observed to select a brand free from grit. The blankets should be clean and smooth, free from knots and coarse fibers. By observing care in all these particulars no difficulty should be found in stereotyping cuts of the character in question.

**GAS BUBBLES CAUSE HOLES IN SHELL.**—H. J. M. asks: "What is the cause of fine air or gas bubbles appearing on face of mold when placed in solution. The bubbles cause fine holes, not only in 'i' dots, but also cover the solid flat open surface of mold. They seem to be a different kind from those that cause holes in dots of 'i's, periods and tops of letters, and will appear in agitated bath as well as still bath." **Answer.**—Are you sure that bubbles are actually formed on the surface of the mold, or do you so conclude because you find holes in your shells? Holes in a shell are usually caused: First, by insufficient black-leading or failure to blow all the blacklead out of the mold; second, by failure to thoroughly wet the surface of the mold before immersing in the bath; third, by an excessive current in a quiet solution, causing gas bubbles to appear on the mold; fourth, by allowing the solution to become overheated. Agitation of the solution is usually a sufficient remedy for the third cause. Yours is the first case which has come to our notice where it has failed. Possibly your solution is not agitated with sufficient violence, or you may be using a very strong current in a small volume of solution, thus producing a high temperature. If any of our readers can suggest a reasonable solution of this problem we would be pleased to hear from them.

**FINISHING VIGNETTED HALF-TONES.**—A. H., Derby, England, writes: "I take a great interest in your answers in THE INLAND PRINTER on electrotyping and stereotyping, and should be pleased if you would give me your opinion on the following: First, the best method to produce and electrotype with a nice soft edge; second, the best method to ensure perfect register in color electros. I have your books on the above and consider them most useful. Have enclosed a specimen of our work, and you will notice the large electro has been tooled on the top. We filed the original of the lady before taking mold, and yet it is not as good as the original. What I wish to know is: Are there any better means at a less cost of production?" **Answer.**—Before straightening the electro take a punch of suitable shape, and go around just outside the edge of the vignetting. This will have the effect of sinking the edge a little below the level. When straightening the plate do not bring up the edges of the vignetting, but leave it a little lower than the half-tone. The result will be that the print will shade off to nothing and give the soft effect of the original. To register color plates tack your electros onto the

blocks, driving the nails only part way in. Then draw your nails, cut out the portions of the plates not wanted, and reblock the electros, using the same tack holes. This will insure a perfect register, provided your blocks have first been accurately finished to the same size.

## Printers' Accounting AND Printers' Profits

BY ARTHUR K. TAYLOR.

**Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**EMPLOYING PRINTERS' PRICE-LIST.**—By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. \$1.

**CHALLEN'S LABOR-SAVING RECORDS.**—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

**LIST OF PRICES AND ESTIMATE GUIDE.**—By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. \$1.

**ORDER BOOK AND RECORD OF COST.**—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, \$3.

**CAMPSEI'S VEST-POCKET ESTIMATE BLANK BOOK.**—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

**PRINTER'S READY RECKONER.**—By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

**HOW TO MAKE MONEY IN THE PRINTING BUSINESS.**—By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. \$3, postpaid.

**NICHOLS' PERFECT ORDER AND RECORD BOOK.**—For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. \$3.

**PRINTER'S ACCOUNT BOOK.**—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50.

**COST OF PRINTING.**—By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piece-work, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.—Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6½ by 10 inches; cloth, \$1.50.

### NOTICE.

For obvious reasons this department can not undertake to pass upon the merits of competitive estimates that may be submitted to it for comment, or to determine which may be the correct one. From the nature of the communications they would prove of no interest or value to any one excepting the parties submitting them, and there may be conditions unknown to us which might have a direct bearing on the method of figuring, which could easily work an injustice to the one adversely criticized.

### NO WONDER THE CAMPANILE FELL.

We do not recall the exact hour and minute that that historic pile, the Venetian Campanile collapsed, but there is no doubt in our mind that after making proper time allowance for difference in longitude, that it will be found that the dull thud came just at the time that the Richmond *Daily Palladium* appeared on the street heralding to the world that there was a printing-office in Richmond, Indiana, that had not kept a customer waiting a minute past the time that his work was promised for the past thirty-three years!

Nothing is further from our thoughts, of course, than to doubt the infallibility of a newspaper "write-up" such as that referred to—we simply marvel greatly.

The enormity of the statement probably also had much to do with the eruption of Mount Pelee, but the only way that we can account for the discrepancy in time is on the theory that the "write-up" was turned into copy about that time.

Think of it! No one kept waiting a minute beyond the promised time for a matter of thirty-three years! What a roasting that office must have gotten at the hands of some irate customer just prior to 1869, to have kept it so successfully in the path of rectitude for such an extended period. Usually an affair of that sort has an effect varying from half a day to two weeks, but for thirty-three years—would there were more such exhorters.

The "write-up" refers to the J. M. Coe Printing Company, of Richmond, Indiana, and although we can not give it in full, we reprint that portion of it which has the most interest to us. It is as follows:

This establishment has an enviable reputation for clean and accurate work, as well as for promptness in execution—not a single customer having been compelled to wait one minute after his job was promised since 1869. This is a remarkable record, considering the frequent rush of orders and irregularity of work in a printing establishment, and it is probable there are few offices in the country that can make a better showing.

There are two or three ways of looking at such a broad statement. The condition it pictures is so different from what is usual in the printing business that there must be something in the location of the plant to account for it. It sounds like some sort of a modern Land of the Lotus Eaters. Just imagine a printing-office of any size in this hustling age wherein there never echoed the kick of the man who said that it was promised day before yesterday!

Think of a land wherein one's best customer never brings in a big job to be done immediately, asking no price, and where no error of judgment is ever made as to the amount of work you have in hand, with the resultant unspeakable bliss of knowing that everybody is satisfied!

Where the power never faileth; and where the Linotype never falleth in a grievous fit.

Where the paper that was ordered cometh to hand at the appointed time; and where the compositor is never out of sorts.

Where the ink is no more than on the paper than it is straightway as dry as the official census report.

And all this and more.

Lo, what is the fare to Richmond, Indiana?

### A NEW DAILY TIME SHEET.

Mr. Jno. J. Emerick, of Wheeling, West Virginia, writes: "I am a regular reader of THE INLAND PRINTER, and although not an employer, am always on the lookout for methods to obtain exact costs of printing, and have taken special interest in your columns.

"I was recently called upon to draw plans for a compositor's daily time ticket. The firm I was with had been using a ticket something upon the order of the one I show, in the manner of perpendicular one-quarter-hour lines, but it did not give *exact* time. Seeing that they needed time charged closer than to one-quarter hour, and to give them *itemized costs* (as every minute counts in large as well as small places),

EXPLANATORY.	
J. C.	Job Composition.
B. C.	Book Composition.
B. C.	Book Composition.
T. C.	Tariff Composition.
O. C.	Office Corrections.
A. C.	Author's Corrections.
M. C.	Machine Corrections.
P. F. P.	Pouring and Fin. Platen.
P. L. M.	Pouring Lino. Metal.
M. C.	Machine Composition.
M. O. C.	Machine Office Cor-
M. U.	Making Up.
M. A. C.	Machine Author's
	Corrections.
M. C. M.	Cleaning Machine-
W. M. P.	Waiting on Proof. - (machine)
P. C.	Press Corrections.
S. C.	Shading.
C. W.	Cut Work.
P. W.	Punching.
S. H.	Copy Holding.
E. G.	Engraving.
G. D.	General Distribution.
P. U.	Pickup.

**INSTRUCTIONS.** This Ticket must be kept ACCURATELY. Every minute must be charged. Two lines must not be drawn across same perpendicular space. Designate overtime by prefixing **X** to descriptive initials of the work.

N. B.—Use letters given above in description of your work. No other than the letters designated must be used. Descriptive initial must appear with each job number.

TO BE FILLED OUT AND LEFT ON FOREMAN'S DESK EVERY EVENING.

JOB NO.	KIND OF WORK	6	7	8	9	10	11	12	REMARKS
8000	J. C.								
8000	C. W.								
8001	T. C.								
8000	O. C.								
8001	D.								
8012	XMC.								
8012	XMC.								
8012	XWOP.								
8015	XMC.								
JOB NO.	KIND OF WORK	12	1	2	3	4	5	6	REMARKS
		X							
8009	B. C.								
8009	M. U.								
8009	A. C.								

APPROVED:

*Smith*

Foreman

COMPOSING-ROOM DAILY TIME TICKET.

Designed by John J. Emerick, Wheeling, W. Va.

I submitted the enclosed blank, which gives time as small as one-twelfth hour (five minutes), itemizing each kind of work performed by compositor upon a job. They thought it a good one, and adopted it, also inaugurating one on same principle for all of their departments, including composing room, bindery and pressroom.

"If you think it has merits worthy of mentioning, give them through your columns for the benefit of others. It is not

copyrighted, and I am not carrying them in stock for sale. I derive no profit whatever.

"In examples of entries given I show a regular composition on 'all-round' work, and also a machine operator on overtime. This place (Stone's) only had but one machine, consequently it was necessary sometimes for operator to wait on proof. For instance: If he had 8-point on and the next job was 10-point, time was saved by waiting a few moments to

correct 8-point, when read, thus completing 8-point job. The initials 'P. L. M.', 'C. M.' and 'G. D.' come under a general head, and do not require a number with them, but could only be used by order of foreman. 'D' is to be used only with job number, as do all other initials mentioned in list.

"Hope this may aid others as it has aided the company it was designed for."

#### ESSENTIALS TO SUCCESSFUL CO-OPERATION.

If there is one thing more than another upon which depends the success of any coöperative scheme among printers, it is that of confidence in the fairness and impartiality of those intrusted with its management. The moment there is a lack of confidence the effectiveness of the plan is immediately seriously impaired, and if a thorough good understanding is not restored it will, sooner than any other cause, prove the undoing of the whole organization.

There is no difficulty that can arise in such an organization that can not generally be removed by the exercise of a broad and impartial spirit of coöperation, withholding nothing that could be for the good of all. There will doubtless arise countless occasions where the knowledge gained by means of the confidential workings of the organization could be turned to the immediate advantage of an individual firm interested. It is then that it will be well to remember that the object of the organization is to test the effectiveness of straightforward business methods as opposed to the piratical course by courtesy called "competition," and which we are led to believe is the life of business.

It has been found in those cities where organizations have been effected, that most of the animosities that have existed between competitors have been of the making of customers themselves, who have not been slow to profit therefrom. Those having the least experience in business have been the ones to suffer most at the hands of those who make it their business to use unscrupulous methods for their own gain. Printers lacking business experience are by far the greatest gainers by organizations having as their objects the improving of trade conditions, as they are at once in a position to profit technically and financially by the associations so established with reliable and representative men of the craft.

#### IMPRINTS.

A case recently decided by the Supreme Court of Pennsylvania, and reported in 51 Atl. Rep. 965, bears on the question of the right of the job printer to put the imprint of the printing house on the job.

George S. Harris & Sons was a job-printing firm employed to lithograph and print twenty thousand lithograph catalogue covers for Frank S. Sharples. The catalogue was to advertise the "Sharples Cream Separator." One proof was presented and a number of changes were ordered. Mr. Sharples criticized the girl's face, the head of the cow, the details of the foliage, the spelling of a word, and the ink with which the address on the cover was to be printed. A proof was again submitted, which embraced his suggestion, and the proof was satisfactory, with the understanding that the printed work was to be like the proof. The printer, however, before running off the job, added the imprint of the firm on the bottom of the page, without the knowledge or permission of the customer,

who refused payment, claiming that the finished work was not according to the proof which was approved.

The printing firm brought an action for the price, and in the lower court recovered a judgment. The Supreme Court, however, reversed the judgment. The court decided in substance that as the placing of the imprint after proof was read was a material departure from the contract, the customer was not required to accept the goods or to pay the price. This is to caution printers that in their dealings with very particular customers the imprint should be placed on the last proof submitted, in which case, without there are some objections, there can be no defense when the work is according to the proof. A custom of placing the imprint on the work after the last proof is submitted will not protect the printer when there is a contract, either verbal or written, express or implied, that the work shall be as was the last submitted proof.

#### MAUD MULLER IN THE CITY.

Maud Muller on a summer's day  
Set a hen in a brand-new way.  
(Maud, you see, was a city girl,  
Trying the rural life a whirl.)  
She covered a box with tinsel gay,  
Lined it snugly with new-mown hay,  
Filled it nicely with eggs and then  
Started to look for a likely hen.  
Out of the flock selected one.  
And then she thought that her work was done.  
It would have been, but this stubborn hen  
Stood up and cackled "Ko-doot!" and then  
Maud Muller came, and in hurt surprise  
Looked coldly into the creature's eyes:  
Then tied its legs to the box. "You bet  
I know how to make you set."  
But still it stood, and worse and worse  
Shrieked forth its wrongs to the universe,  
Kicked over the box with tinsel gay,  
And ignominiously flopped away.  
Then a bad boy, over the barnyard fence,  
Tee-heed: "Say, Maud, there's a difference  
'Tween hens, you know, and it is that  
One says 'Ka-doot!' and one 'Ka-dat!'"  
Then Maud recalled that the ugly brute  
She tried to set had said "Ka-doot!"  
And ever since that historic day  
She blushes in an embarrassed way  
To think of the bobble she made once when  
She tried to set a gentleman hen.

—Victor Murdock, in *Wichita Eagle*.



A SEASHORE BELLE.  
Drawing by Pierre Artigue,  
Kansas City, Mo.

#### FROM THE SISTERS OF NOTRE DAME IN CALIFORNIA.

We are a little backward this year in renewing our order for another year's subscription to your valuable journal. The time slips away so very quickly with us that we scarcely note its demise; but we would not under any consideration allow one number of *THE INLAND PRINTER* to be skipped, as we find it an *invaluable aid*, not only in our little printing office, where it is read with "compound interest" by our sister printer, but to our teachers and *even our artists*, who discover among your high-grade advertisements *most unique designs* for decorating china, and for other uses in painting, etc.; so you see it goes the rounds of the college when it arrives. We are glad to assure you of our appreciation of *THE INLAND PRINTER*, as we have always found it *first-class in every detail*, a point at which we continually aim ourselves, so we may call our esteem a sort of mutual admiration. Enclosed please find check for \$2.50 for next year, beginning with September. If our letter arrives too late for September number to reach us, please send it to us, as we do not wish to break the set.—*Sisters of Notre Dame, San Jose, California.*

#### HOW IT LOOKED.

Poet—"Here is a little poem on the Fourth of July."

Editor—"Hum! It's so badly mangled it looks like a little poem on the fifth of July."—*Judge.*

**CHICAGO BRANCH OF THE MERGENTHALER LINOTYPE COMPANY.**

Thorough organization—a business and sales system so well and comprehensively planned that each department is a record check upon the other, is the first impression of the business man entering the Chicago branch of the Mergenthaler Linotype Company.

The Mergenthaler Linotype Company never does things by halves. Whatever it undertakes to accomplish it does in so



GEORGE E. LINCOLN.

thorough a manner that it meets the admiration of all. Thus when it became necessary to establish an agency in Chicago at 17, 19 and 21 Van Buren street to meet the demands of the users of its machines in the Middle West, the matter was taken up by the company in a whole-souled manner with the result that to-day the Chicago agency of that company compares favorably and equals in importance the many great business enterprises of this metropolis of the West.

The success which has been achieved by this agency is unprecedented. With an existence of but eight months it has twice been compelled to enlarge its quarters and the volume of business is still increasing by leaps and bounds, thus verifying the wisdom of the company in establishing the agency and proving how keenly appreciative are the printers of the territory tributary to Chicago to this evident desire upon the part of the company to provide for their interests.

Millions of matrices, in full fonts and in "sorts," border matrices, accents, special characters of all descriptions and tons of the myriad parts of the machine are kept in stock, and, at the present time, so complete is this stock that it is an unusual order, indeed, that is not shipped out on the same day that it is received. The methodical system in which each and

every part or any matrix is located simplifies filling orders and makes an error a rare occurrence.

An attractive feature of this agency is the exhibition of the Junior Linotype, which is in practical operation here and is daily visited by dozens of interested publishers from whom we learn that many of them place their orders for these machines after viewing it for a few minutes.

The selection of a man to take charge of this branch most fittingly fell upon Mr. George E. Lincoln, whose years of service in behalf of the Mergenthaler Company as traveling salesman had demonstrated his capacity, and whose personal acquaintance with those for whose benefit the branch was established and their needs peculiarly fitted him for the position. He has surrounded himself with courteous and efficient assistants, each an expert in his line, and with the result that this model establishment is complete in every detail and the enormous business passing through it daily is done without friction and to the end that their customers shall be served promptly and accurately.

**SIGMUND ULLMAN COMPANY'S CHICAGO BRANCH.**

The growth of the western business of the Sigmund Ullman Company, ink manufacturers, New York, has compelled the establishment of a branch house in Chicago. Printers in the West often found it impossible to wait for goods to be shipped from New York, no matter how badly they needed the special brands made by this firm, and consequently had to look elsewhere. Now it will not be necessary to do this, for a full line of all the inks, bronze powders, dry colors, etc., required by printers and lithographers, will be carried in the commodious store at No. 45 Plymouth Court. In establishing so important a branch it was considered wise to place in charge some one thoroughly conversant with the business. A member of the firm, Mr. E. H.



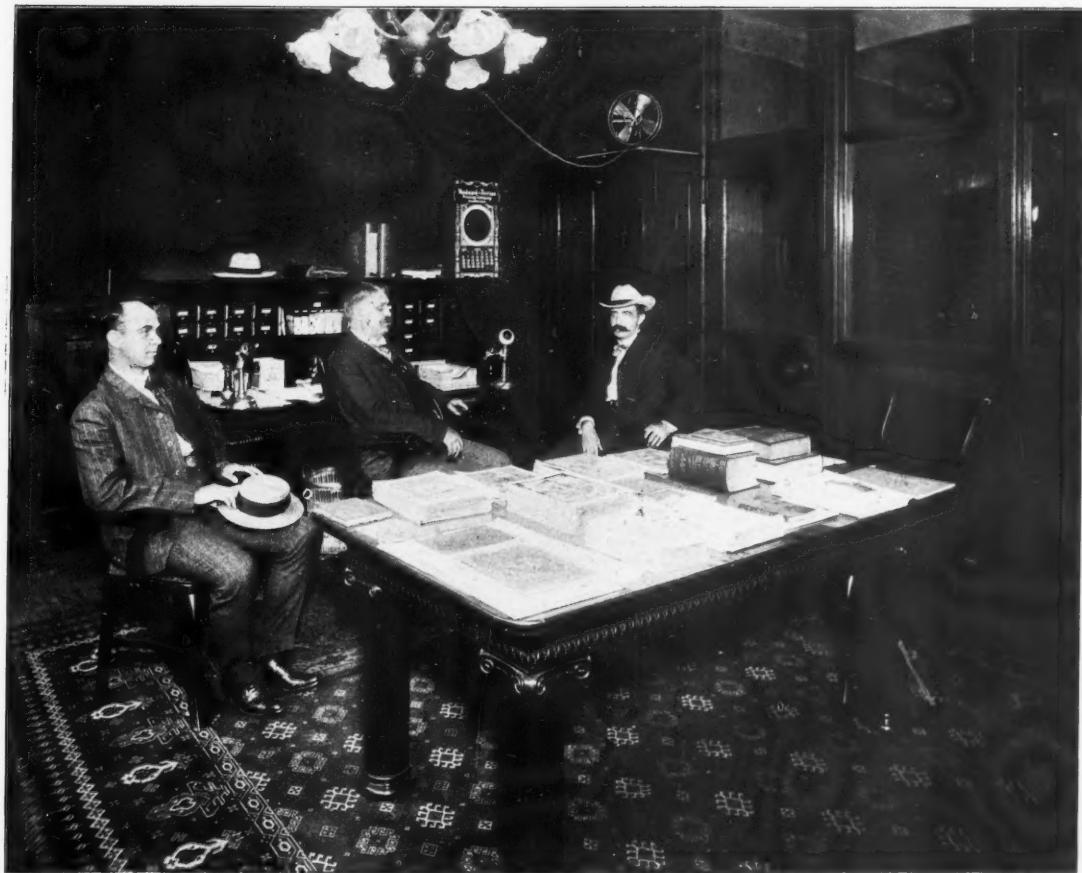
E. H. WIMPFHIMER.

Resident Partner of the Sigmund Ullman Co., Chicago.

Wimpfheimer, whose portrait is here shown, was accordingly selected. He has been in touch with the trade for over thirty years, and not only knows how to sell ink, but how to make it. Printers in this part of the country are fortunate in having a man of his knowledge, abilities and business courtesy to deal with. Mr. Wimpfheimer is ably assisted in the sales department by Mr. C. W. Battell. Mills for grinding and mixing inks have been installed, and colors and tints required on special orders can be supplied promptly.

**UNABLE TO TAKE LONG WALKS.**

Meredith, the novelist, has been in bad health for some time, and now is unable to take the long country walks of which he is so fond. The convicts in Sing Sing prison issue a weekly paper, the editor of which feelingly comments on Mr. Meredith's condition, adding: "We have been afflicted in the same way for several years."

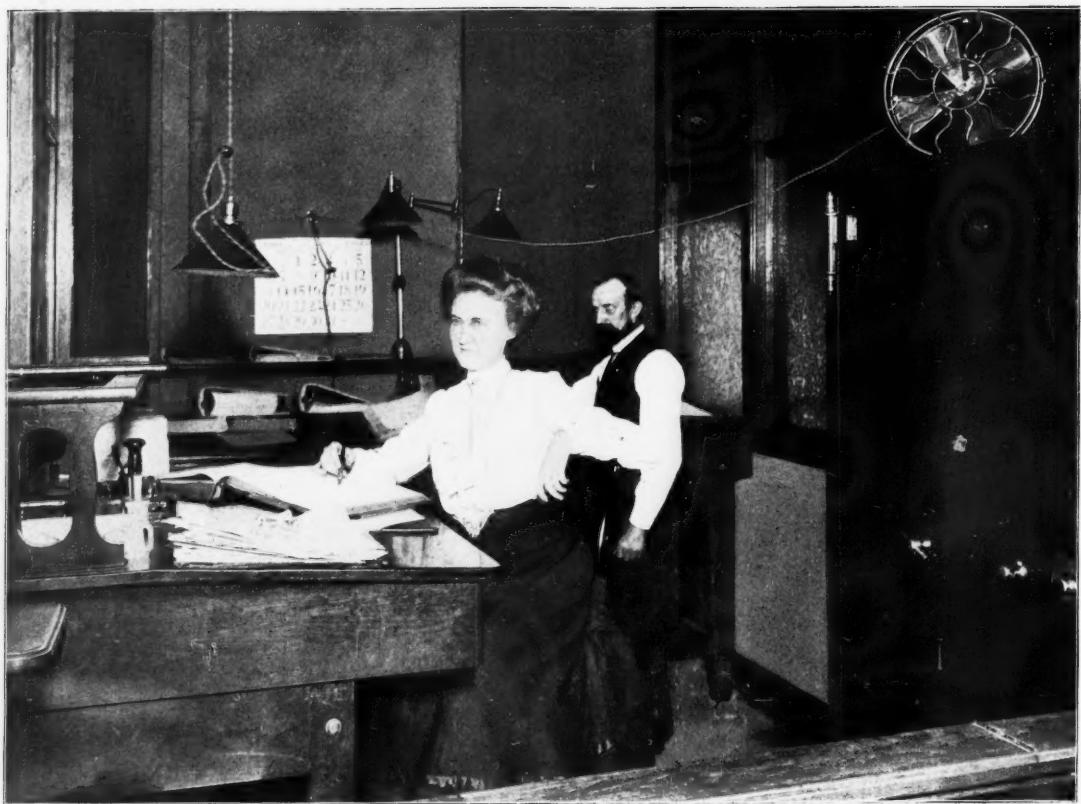


MANAGER'S PRIVATE OFFICE.

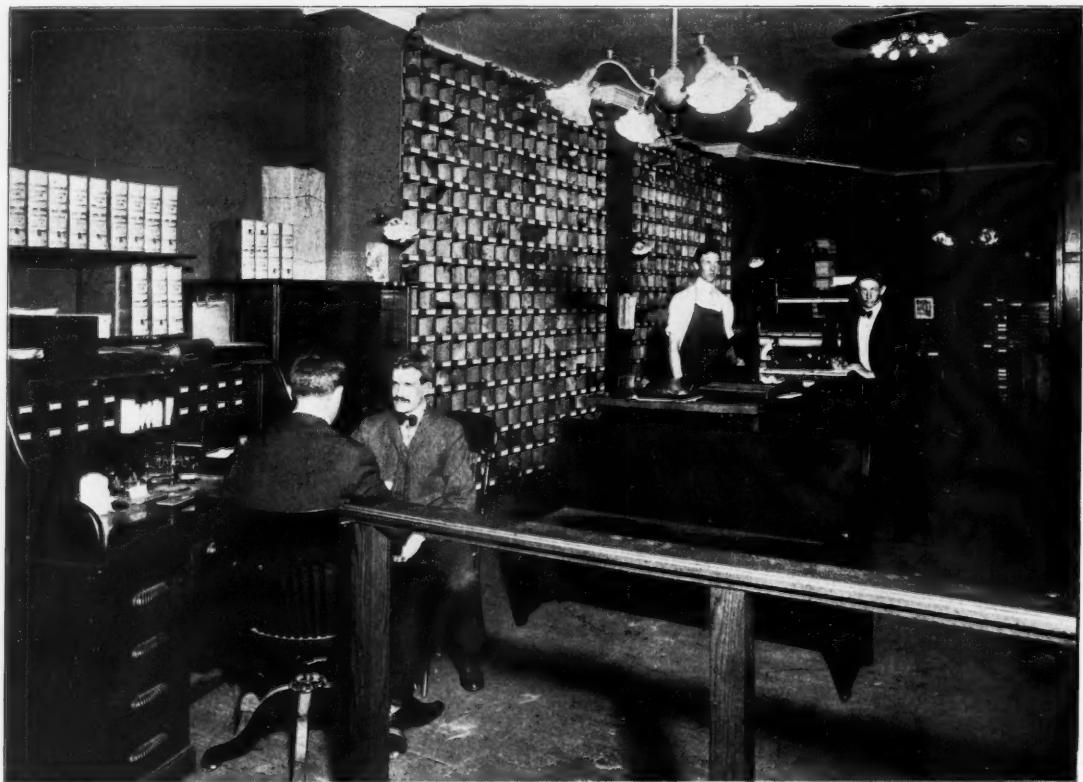


A CORNER OF THE BUSINESS OFFICE.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.

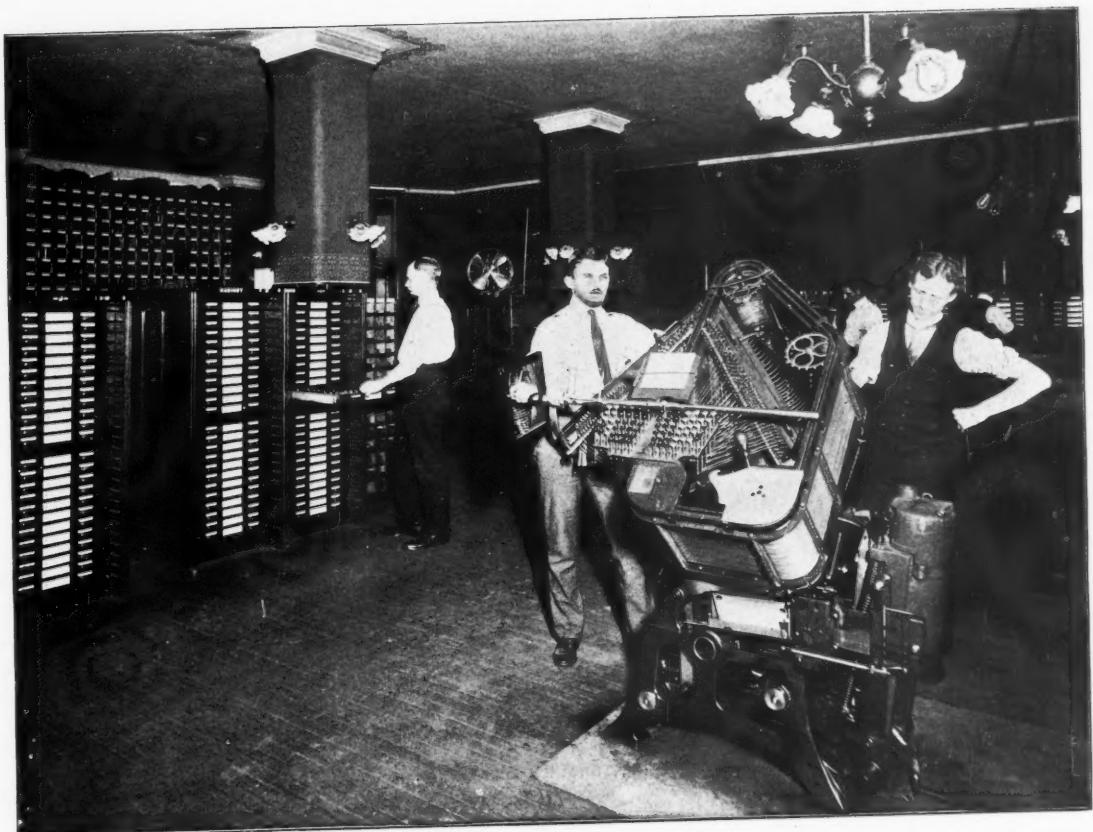


BOOKKEEPERS' OFFICE.



SECTION OF SUPPLY DEPARTMENT.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.



DEMONSTRATING THE JUNIOR LINOTYPE.

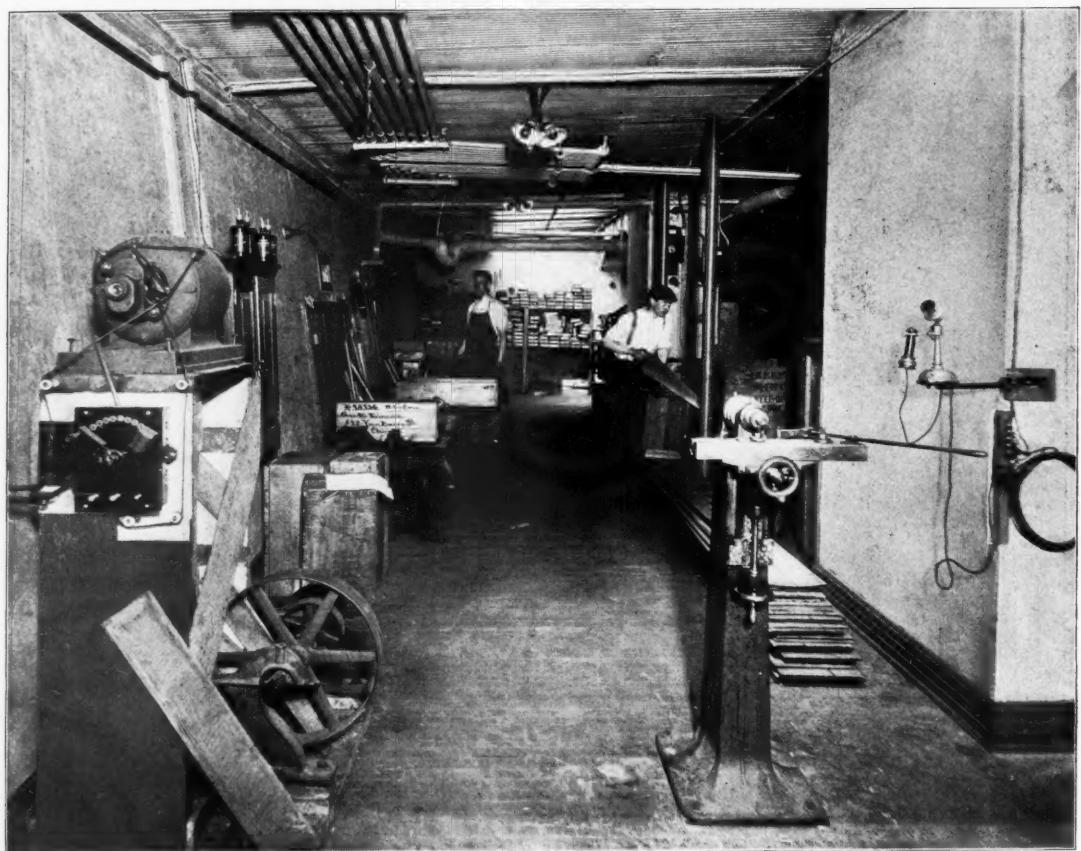


SECTION OF MATRIX DEPARTMENT.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.

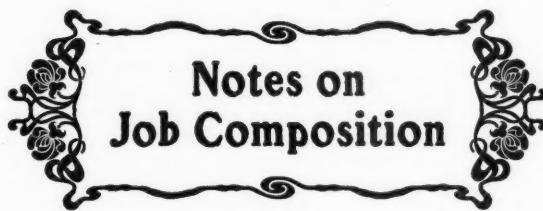


MATRIX STORAGE DEPARTMENT.



SHIPPING ROOM.

MERGENTHALER LINOTYPE COMPANY'S NEW QUARTERS IN CHICAGO.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

F. J. MARLMEE, Milan, Ohio.—Work neat and creditable.

WALTER C. BIGNOLD, Aberdeen, Washington.—Work fairly good.

The *Journal*, Fayetteville, West Virginia.—Blotter very attractive.

HALSEY R. WATSON, Lewistown, Montana.—Blotter quite attractive.

A. D. CHAPMAN, Redlands, California.—Ad. composition very good.

CHARLES M. KREBS, New Albany, Indiana.—Cover-design very artistic.

E. G. KINYON, Solomonville, Arizona.—Letter-head good as to design.

J. E. ALBERTSON, Walker, Iowa.—Stationery specimens neat and attractive.

GEORGE JOHNSON, La Fayette, Alabama.—Specimens neat and creditable.

S. F. GAY, Raleigh, North Carolina.—Cover-design excellent and artistic.

A. STRAUS, Cleveland, Ohio.—Card quite good as to design and well displayed.

EARLE M. LOW, Evanston, Illinois.—Your work is certainly deserving of praise.

E. R. STEPHENS, Hoosick Falls, New York.—Stationery specimens excellent.

DUNHAM PRESS, Bridgeport, Connecticut.—Specimens well designed and attractive.

H. S. BEDAINE, Springfield, Illinois.—Cover well designed and effectively displayed.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—Your street-car cards are certainly very artistic and attractive. The

color schemes are excellent, and the composition all that could be desired.

EVERETT E. WEBB, Rochester, New York.—Cover-page very artistic and well designed.

R. HAMILTON, Harvard, Illinois.—Specimens good as to design and well displayed.

STETTNER BROTHERS, New York.—Specimens attractive, well displayed and designed.

CHARLES A. VICKERS, Madison, Nebraska.—Letter-head very neat and well designed.

Calgary Herald, Calgary, Alberta, Canada.—Specimens very neat and well designed.

DRAPER PRINTING COMPANY, Paton, Iowa.—Specimens worthy of favorable mention.

WILLIAM H. WATSON, Philadelphia, Pennsylvania.—Specimens neat and well displayed.

C. E. CUNNINGHAM, Newton, Mississippi.—Specimens up to date and good as to display.

HORACE CARR, Cleveland, Ohio.—The dignified simplicity of your card is very commendable.

PAUL V. BRAUN, Newark, New Jersey.—Your specimens are very artistic in every respect.

WILL C. SMATHERS, Charleroi, Pennsylvania.—Your specimens are neat and well displayed.

W. C. HUFHAM, Raleigh, North Carolina.—Cover-design and other specimens very artistic.

CHARLES THIESSEN, Omaha, Nebraska.—Date Book page forcefully displayed and attractive.

POLAND, Printer, Urbana, Ohio.—Your August blotter is very artistic, unique and attractive.

KNIGHT & PANUSKA, Centralia, Illinois.—Taken collectively your specimens are quite creditable.

CASTLE PRINTING COMPANY, Shreveport, Louisiana.—Phoenix Hotel menu unique and artistic.

D. M. GORDON, Nashville, Tennessee.—Cover-designs very artistic. Other specimens first-class.

HERALD PRINTING COMPANY, Hilo, Hawaii.—Folder excellent as to design and well displayed.

C. M. BERKHEIMER, Scranton, Pennsylvania.—Specimens good as to design and well displayed.

H. S. SUTTON, Washington, D. C.—Window card attractively designed and forcefully displayed.

WILL CROMBIE, Brattleboro, Vermont.—Your specimens are up to their usual high artistic standard.

GUS A. REUSCH, Greenville, Illinois.—Your specimens are very neat and exceedingly well designed.

CHARLES W. HUEKE, Dassel, Minnesota.—Stationery headings too coarse. Business card excellent.

THE J. W. BURKE COMPANY, Macon, Georgia.—Specimens show good designing and forceful display.

BUTLER COUNTY DEMOCRAT COMPANY, Hamilton, Ohio.—Candidly, we do not like your letter-head.

GEORGE W. MARTIN, Central Falls, Rhode Island.—Letter-head well designed and effectively displayed.

P. E. TWEED, Sparta, Illinois.—Specimens praiseworthy. The designing and composition are excellent.

F. E. HARTER, Elkpoint, South Dakota.—Letter-head and envelope corner well designed and attractive.

GEORGE B. HALL, Milwaukee, Wisconsin.—The specimens you refer to are certainly too bad to reproduce.

H. H. WRIGHT, Newark, New Jersey.—Your specimens deserve praise for their neatness and simplicity.

F. F. DOUGLAS, Rockland, Massachusetts.—Work very neat. Composition and designing up to date, taken as a whole. The

title-page of Historical Souvenir is not good. It is overdone, and has a strained appearance.

W. A. ADAIR, Marshall, Texas.—Thanks for your specimen of old printing. It is certainly quite interesting.

GUERTIN PUBLISHING COMPANY, Montreal, Canada.—Specimens very artistic as to design and display.

M. D. COYLE, Frankfort, Kentucky.—Your stationery is good. Blotter forcefully displayed and attractive.

W. H. WINTERS, Norman, Oklahoma.—Taken as a whole, your specimens are deserving of favorable mention.

GEORGE A. STURM, Instructor of Printing, B. I. S., Lancaster, Ohio.—The work on the journal is excellent.

ADAM ASZMAN, Chester, Illinois.—Considering the age and experience of your apprentice the work is praiseworthy.

W. D. AMENT, Sioux City, Iowa.—The Wilder card is very good. Your other specimens deserve a favorable mention.

J. C. FORBES, Cambridge, Massachusetts.—The Prescott heading is certainly an improvement over the reprint copy.

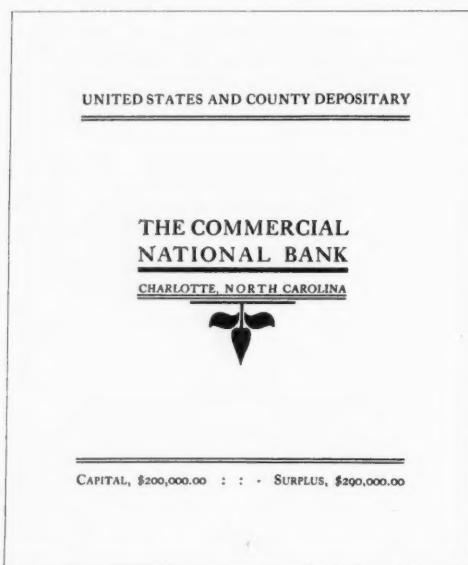
WOODRUFF AD. HOUSE, Ravenna, Ohio.—There is not a poor specimen in your entire collection. Your work is very neat.

J. H. LIVINGSTON, Bennington, Vermont.—We do not consider your letter-head severely plain. However, it is quite neat.

J. A. EWEN, Centerville, South Dakota.—Southern Oil Company letter-head very attractive. Other specimens quite good.

GEM PRINTING COMPANY, Natchez, Mississippi.—Your blotter is not good. We would not advise employing blotters such as you sent us.

WILL B. SHAW, Charlotte, North Carolina.—Blotter well displayed and artistic. We reproduce your bank title-page, specimen No. 1.



No. 1.

JAMES O'LEARY, Champlain, New York.—Your letter-head is not very effective as to design or display, and the whiting out is quite faulty.

ALBERT R. GASKILL, Helena, Montana.—Your reset heading is a decided improvement over the reprint copy. Other specimens are all good.

E. E. BARTLETT, Boston, Massachusetts.—From a point of catching the eye, your trade paper advertisement is certainly attractive. It is a question with us, however, as to whether

the placing of the border design detracts from the force of the cuts.

E. S. HANSON, Whitewater, Wisconsin.—Your cover-design is a gem, and if we had a specimen in black and white we would reproduce it.

D. GUSTAFSON, Red Wing, Minnesota.—Specimens very artistic. They show decided improvement over any specimens

## W. B. & W. G. JORDAN

WHOLESALE MANUFACTURERS OF

### BOOTS AND SHOES

SALESROOM AND  
FACTORY  
228, 230, 232, 234, 236, 238 and 240  
EAST THIRD STREET

Wm. Johnson, Salesman.

St. Paul, Minn.

No. 2.

we have heretofore received from you. We reproduce one of your cards, specimen No. 2.

F. S. GRABILL, Rome, Georgia.—Your treatment of "office of" is very good, but the ornamentation is too profuse. Envelope slip excellent.

JAMES G. RICE, Philadelphia, Pennsylvania.—The type employed for the firm name on your bill-head is too large, but the design is very good.

ALLAN D. STEARNS, Hutchinson, Kansas.—The only objection we have to your personal stationery is in the wording. Other specimens quite good.

J. J. POUDA, Saginaw, Michigan.—Had you omitted the border design around the flower basket on the Grohman Brothers card you would have had a better job.

GERMAN PUBLISHING COMPANY, Portland, Oregon.—Your stationery headings are deserving of unstinted praise on account of their artistic merit and attractiveness.

EDWIN C. HACKETT, Farmington, Minnesota.—You employ too large type on your stationery specimens. There is too much evidence of strained efforts for the results obtained.

R. C. SPENCER, Chester, Pennsylvania.—Taken as a whole, your work is quite creditable. You employ too large type for the unimportant wording in some of your stationery specimens.

S. C. EDMAN, Pittsburgh, Pennsylvania.—You employ too large type for the unimportant wording on your stationery specimens. In regard to plan and design the work is quite good.

H. S. KENCHINGTON, Annapolis, Maryland.—Too many type faces are employed on the Brooks & Barton bill-head, and they do not form a harmonious whole. Other specimens are excellent.

JOHN J. EMERICK, Wheeling, West Virginia.—More prominence should be accorded the firm name on Lash & Co. card. This card is well balanced and correctly whited out. Other specimens excellent.

HERBERT POMFREY, Saratoga Springs, New York.—You cut up your designs with too many panels. The designs evidence too much time on composition. As regards display, your ideas are quite good.

JOHN D. MIGEOT, Philadelphia, Pennsylvania.—Blotter very neat and attractive. In regard to the four-page folder we agree with you. All things considered, we think the souvenir programs all right. This class of work always comes in with

## How to be Beautiful



A concise and practical treatise on physical culture and the laws of health

EAST LANSING, MICH.

**AN IDEAL SITE  
FOR HOMES**

NEWLY LAID OUT  
SUBDIVISION WITH  
ALL THE LATEST  
IMPROVEMENTS

**Edgewater**

Ten miles from the business center. Rapid transit, frequent trains, low fares

**WILSON & HILL**  
Agents  
709 MONTAUK BLOCK  
CHICAGO, ILL.

BOOKLET COVER

copy for the November 1901 issue of *Business Week* in December, 1901. You will then see how well the book is received and that it is now one of the best sellers in the country. It is now available in a new edition, with a new cover, and is now being sold in the United States and Canada.

LOUIS F. BRAUNHOLD, PRES. & TREAS.

HARVEY L. HOPKINS, VICE-PRES.

A. W. SHAFFER, SECY. & GENL. MGR.

W. CONSTANTINE,  
HARNESS  
MAKERS

HOPKINS' PATENT  
SHEER-CUT  
SHEARS  
THEY NEVER  
CUT THE RAG  
THEY NEVER  
CRAMP THE HAND  
THEY NEVER  
PUSH THE GOODS  
FORWARD  
THEY NEVER  
GET LOOSE  
IN THE  
JOINTS

**The  
Sheer-Cut Shear Co.**

INCORPORATED

HOPKINS' PATENT  
Issued July 2, 1901. Re-issued Dec. 3, 1901.

SUITE 814, 184 LA SALLE ST.

THE TEMPLE

CHICAGO

TELEPHONE MAIN 1120

THEY  
ALWAYS CUT  
THE POINTS  
THE BEST  
SHEARS ARE  
USELESS  
UNLESS THE  
BLADES  
ARE KEPT  
TOGETHER  
THE SPRING  
DOES  
THE WORK

BUSINESS CARD

Suggestions for jobwork designs, submitted by The Henry O. Shepard Company, Chicago



a rush, and prices, in general, are very low, therefore printers can not afford to spend too much time on the work.

RALPH R. WHITE, Seattle, Washington.—Card specimens excellent. Specimens marked by you "two" and "three" are your best stationery specimens. The Haggerty bill-head is also good. Other stationery specimens fair.

EDWARD W. STUTES, Spokane, Washington.—Viewed from a novel standpoint, your personal stationery specimens are all

Type Display" from The Inland Printer Company, Chicago. It will tell you many things you should know.

B. E. NOBLE, Seattle, Washington.—The suggestion of your fellow workman in regard to the Philbrick folder is right. This plan would have given more prominence to the name and served the purpose of better balance. While your argument has a measure of correctness in it, yet it is "The Philbrick" Adjustable Cutter Heads that are advertised; there are other cutter heads on the market, under different names, but there is only one "Philbrick." Therefore it should be made distinctive. Specimens are all good.

S. W. GOODMAN, Philadelphia, Pennsylvania.—We think that placing "Dr." before the firm name on the bill-head, as you suggested, is all right. We also think the custom of placing "To" before the firm name and "Dr." after is correct, provided it is properly punctuated. Thus it would be: "James Johnson, to Samuel W. Goodman, Dr." Of course, we are aware that this latter plan is an old one, and that strictly speaking it would be better to word it: "James Johnson Dr. to Samuel W. Goodman." We think that printers in general would have a hard job on their hands to convince their patrons of the correctness of your method.

#### LETTER-HEAD CONTEST.

One hundred and two compositors entered the Letter-head Contest. The specimens came from Maine, Massachusetts, New York, Ohio, Georgia, New Jersey, Michigan, Alabama, Tennessee, North Carolina, South Carolina, Illinois, Pennsylvania, Colorado, New Hampshire, Kansas, Oklahoma, Minnesota, Texas, Connecticut, Iowa, Wisconsin, Louisiana, Kentucky, Indiana, Virginia, West Virginia, California, Washington, Maryland, Montana, various portions of Canada, England and Newfoundland.

The following copy was furnished:

*Delaine College  
Summer Normal Term  
Beginning June 9, Closing Aug 1, 1902.  
Faculty*

<i>J. R. H. Latchaw, D. D. Bee, C. L. Chamberlin, B. L. B. P. Psychology &amp; Ethics, Mathematics &amp; Pedagogy, P. W. Mc Reynolds, A. M., Miss Elizabeth G. Kinney, History and English, Piano, Organ &amp; Voice, H. A. Latchaw, A. B., Sciences &amp; Reviews.</i>	<i>Commercial branches.</i>
---	-----------------------------

*(no address) 1902*

We thank the gentlemen participating, on our own behalf as well as that of our readers. There is a vast amount of material upon which to bestow analytical study, and we are sure it will result in much good. We have attempted to criticize the specimens only in a general way. As regards the style of type and general plan, we have made no comments. We will leave the task of deciding which is the best to our readers. It is largely a matter of taste. But one specimen was thrown out on account of not complying with the rule prohibiting panel work.

The following list gives the names of the competitors and any suggestions we had to offer:

No. 1.—George W. Johnson, Newton Centre, Massachusetts. "Commercial Branches" should have same treatment as "Piano, Organ and Voice." The name of the teacher was not known at time copy was prepared.

No. 2.—E. G. Persons, Watertown, New York. More prominence should have been accorded the Summer Normal Term clause, and it should have been associated more closely with the name of college, because it is the letter-head to be used for the business of the Summer Normal Term.

No. 3.—L. F. Doerty, Findlay, Ohio. We object to the separation of the names of the faculty.

No. 4.—Same criticism applies as for No. 2.



No. 3.

right, but we would not like that class of work for a steady diet. Your other specimens are especially good. We reproduce one of your cards, specimen No. 3.

Roy D. Boyd, Hoosick Falls, New York.—Avoid curved lines. They take up a great deal of time and add nothing to the appearance of your work. We think an apprenticeship in a good office will help you a great deal in your work.

ROSCOE THOMPSON, Ransom, Michigan.—You certainly have made decided improvements on your reset headings over the reprint copies. Mr. Thompson says in his letter: "The reprint



PITTSFORD, MICH., 190.  
No. 4.

copy for the Constable note-head was criticized by you in September, 1901. You said there was too much rulework, and that it was overdone, etc., and you were about right. The new job is somewhat different. It took between twenty and thirty minutes to set the new head from start to finish." We



PITTSFORD, MICH., 190.  
No. 5.

reproduce these headings, specimens No. 4 and No. 5. Our readers will agree with us, we believe, that the No. 5 head is by far the better. It is a mistake to waste time on such designs as specimen No. 4.

EDWARD BUNDRECK, Clear Lake, Iowa.—Your specimens are only fair. We would advise you to get a copy of "Modern

## THE INLAND PRINTER.

**FACULTY**  
 J. R. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews  
 C. L. CHAMBERLIN, B. L., B. Pd.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice

## DEFIANCE COLLEGE.

SUMMER NORMAL TERM  
 Beginning June 9, Closing Aug. 1, 1902.

COMMERCIAL BRANCHES.

1902.

No. 1.

**FACULTY**  
 J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews

DEFIANCE COLLEGE,  
 SUMMER NORMAL TERM.

BEGINNING JUNE 9,  
 CLOSING AUG. 1, 1902

1902

No. 3.

**DEFIANCE COLLEGE**  
 Summer Normal Term  
 BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.

**FACULTY**  
 J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews  
 C. L. CHAMBERLIN, B. L., B. Pd.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice  
 Commercial Branches.

1902

No. 5.

## Difiance College

## FACULTY:

J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews

C. L. CHAMBERLIN, B. L., B. Pd.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice  
 Commercial Branches.

1902

No. 7.

## DEFIANCE COLLEGE.

**SUMMER NORMAL SCHOOL.**  
 BEGINNING JUNE 9; CLOSING AUGUST 1, 1902.

COMMERCIAL  
BRANCHES.

1902.

No. 9.

## Defiance College

SUMMER NORMAL TERM  
 Beginning June 9, closing August 1, 1902

1902

No. 11.

## DEFIANCE COLLEGE

## FACULTY

J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews  
 C. L. CHAMBERLIN, B. L., B. Pd.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice  
 Commercial Branches.

J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
 P. W. M. REYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
 Science and Reviews  
 C. L. CHAMBERLIN, B. L., B. Pd.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice  
 Commercial Branches.

1902

No. 13.

## FACULTY

J. R. H. LATCHAW, D. D. Pres.,  
 Psychology and Ethics  
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**DEFIANCE COLLEGE**  
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 Science and Reviews  
 C. L. CHAMBERLIN, B. L. B. PD.,  
 Mathematics and Pedagogy  
 Miss ELIZABETH G. RIMER,  
 Piano, Organ and Voice  
 Commercial Branches

Defiance College  
 Summer Normal Term  
 BEGINNING JUNE 9, 1902 CLOSING AUGUST 1

No. 68.

## DEFIANCE COLLEGE.

FACULTY  
 J. R. LATCHAW, D. D., Pres.  
 P. W. McREYNOLDS, A. M.,  
 History and English  
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SUMMER NORMAL TERM  
 BEGINNING JUNE 9, CLOSING AUG. 1, 1902

COMMERCIAL BRANCHES

1902.

No. 70.

J. R. LATCHAW, D. D., President  
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 History and English  
 H. A. LATCHAW, A. B.,  
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Defiance College  


SUMMER NORMAL TERM  
 BEGINNING JUNE 9,  
 CLOSING AUGUST 1, 1902

No. 72.

## DEFIANCE COLLEGE

SUMMER NORMAL TERM  
 BEGINNING JUNE 9, CLOSING AUGUST 1, 1902

1902

No. 74.

## DEFIANCE COLLEGE

Beginning June 9,  
 Closing Aug. 1, 1902

SUMMER NORMAL TERM



J. R. LATCHAW, D. D., Pres.  
 P. W. McREYNOLDS, A. M.,  
 History and English  
 H. A. LATCHAW, A. B.,  
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Faculty

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Commercial Branches

1902

No. 78.

FACULTY

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DEFIANCE COLLEGE

SUMMER NORMAL TERM BEGINNING JUNE 9th,  
 CLOSING AUGUST 1st, 1902

No. 80.

DESIGNS SUBMITTED IN LETTER-HEAD CONTEST.

## Defiance College.

Summer Normal Term.  
 Beginning June 9,  
 Closing August 1,  
 1902.

J. R. H. LATCHAW, D. D., Pres.  
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 Commercial Branches

(See address) 1902.

No. 67.

J. R. H. LATCHAW, D. D., Pres.  
 P. W. McREYNOLDS, A. M.,  
 History and English  
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 Commercial Branches

Defiance College  
 Summer Normal Term,  
 Beginning June 9, Closing August 1, 1902.

1902

No. 69.

## Defiance College

SUMMER NORMAL TERM,  
 BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.

J. R. H. LATCHAW, D. D., Pres.  
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1902.

No. 71.

Defiance College  
 SUMMER NORMAL TERM,  
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J. R. H. LATCHAW, D. D., Pres.  
 P. W. McREYNOLDS, A. M.,  
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1902

No. 73.

## Defiance College

SUMMER NORMAL TERM,  
 BEGINNING JUNE 9th, — Closing August 1st, 1902.

J. R. H. LATCHAW, D. D., Pres.  
 P. W. McREYNOLDS, A. M.,  
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1902.

No. 75.

Defiance College  
 SUMMER NORMAL TERM,  
 BEGINNING JUNE 9, CLOSING AUGUST 1, 1902.

J. R. H. LATCHAW, D. D., Pres.  
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No. 77.

Defiance College  
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1902.

No. 79.

## Defiance College

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1902.

No. 81.

## Defiance College

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 Piano, Organ and Voice  
 Commercial Branches

1902.





No. 63.—Fred C. Funnell, Plattsburgh, New York. Too much prominence given date of "Summer Normal Term."

No. 64.—George Sinning, Kensington, Connecticut. Not enough prominence accorded "Summer Normal Term."

No. 65.—E. J. Mathis, Camden, South Carolina. Same criticism as on No. 1.

No. 66.—Walter C. Bignold, Aberdeen, Washington.

No. 67.—Paul Liucke, Carg, North Carolina. Followed copy too literally. The "No address" was simply a note to guide compositor.

No. 68.—R. I. Barnes, Carg, North Carolina. One size larger type would have been better for "Summer Normal Term."

No. 69.—H. H. Joy, South Weymouth, Massachusetts. Same criticism as on No. 3.

No. 70.—James T. Hoeard, Savannah, Georgia. Same criticism as on No. 1.

No. 71.—Henry O. Archibald, Bethel, Maine. Same criticism as on No. 3; also not enough prominence accorded "Summer Normal Term."

No. 72.—Ernest Lundeen, St. Paul, Minnesota. "Summer Normal Term" clause should be more closely associated with name of college.

No. 73.—O. E. Smith, Union, South Carolina. Same criticism as No. 1; type is also too uniform as to size; also see criticism on No. 1.

No. 74.—James E. Dowling, Meriden, South Carolina. See criticism on No. 18.

No. 75.—Frank Fell, Jr., Baltimore, Maryland. Same criticism as on No. 3.

No. 76.—Paul Krumm, Meriden, Connecticut. "Summer Normal Term" should have been placed before dates.

No. 77.—Marcus D. Hoerner, Harrisburg, Pennsylvania.

No. 78.—G. H. Brown, Pittsburgh, Pennsylvania. See criticisms Nos. 1 and 2.

No. 79.—Chester Wofford, Great Falls, Montana.

No. 80.—Frank Hanson, Morrisburg, Ontario. More prominence should have been accorded name of college.

No. 81.—Frederick F. Turner, New York. See criticism on No. 1; also latter part of No. 14.

No. 82.—E. R. Stephens, Hoosick Falls, New York. See criticism on No. 3.

No. 83.—Charles E. Davis, Nacogdoches, Texas. See criticism on No. 2.

No. 84.—M. L. Vincent, Newport, Rhode Island. See criticism on No. 3; you have also omitted line "Faculty."

No. 85.—Harry Blumenthal, Denver, Colorado. Names of faculty separated to secure a "balance."

No. 86.—A. H. Phelps, Frankfort, Kansas.—Cut of maiden in act of supplication not in good taste.

No. 87.—L. A. Fridell, Houston, Texas.

No. 88.—John D. Evans, Portage, Wisconsin. See criticism on No. 15.

No. 89.—T. Alfred Love, Hamiota, Manitoba. See criticism on Nos. 1, 2 and 3.

No. 90.—H. A. Huff, Denver, Colorado. See criticism on No. 3.

No. 91.—Will H. King, Sidney, Iowa.

No. 92.—H. C. Hunt, Pittston, Pennsylvania. Same criticism as on No. 1.

No. 93.—S. Erickson, Chicago, Illinois.

No. 94.—Rice B. Davis, Ann Arbor, Michigan. See criticism on No. 3 and first part of No. 15.

No. 95.—George Mullen, Meriden, Connecticut.

No. 96.—Fred Grabill, Rome, Georgia. Same criticism as on No. 1.

No. 97.—George M. Graw, Faribault, Minnesota. Not enough prominence given name of college. Too little distinction between names of faculty and branches taught. Type too uniform as to size.

No. 98.—J. A. Locke, Prescott, Arizona. See criticism No. 1; you have also omitted line "Faculty."

No. 99.—Edward D. Berry, Chicago, Illinois.

No. 100.—A. D. Chapman, Redlands, California. "Summer Normal Term" not prominent enough.

No. 101.—John W. Roper, Chicago, Illinois. See criticism No. 1.

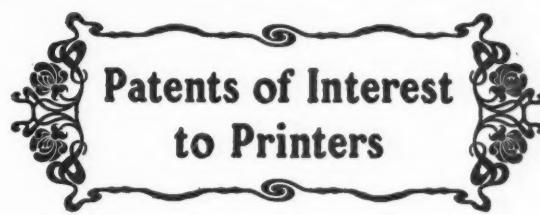
No. 102.—Anderson's Printery, Denison, Texas.

#### NEW YORK'S TYPOTHETAE DELEGATES.

Following is a list of delegates and alternates from New York to the United Typothetae of America Convention, Pittsburgh:

*Delegates:* Jos. J. Little, William Green, E. M. Watson, I. H. Blanchard, C. E. Roleau, J. Clyde Oswald, J. H. Eggers, M. J. Pendergast, Richard R. Ridge, T. B. De Vinne, James Stewart, Charles Francis, S. M. Weatherly, Paul Nathan, Oscar W. Brady, Frank Meany, James S. Masterman, H. L. Bullen, Charles W. Edwards, M. L. Griswold, R. E. Baylis, Frederick Alfred, H. V. Boyer, R. W. Francis.

*Alternates:* James H. Ferguson, E. H. Wimpfheimer, C. E. Newton, John M. Forbes, E. C. Latham, Herbert L. Baker, J. Raisbeck, Philip Ruxton, F. A. Ringler, L. G. Schroeder, George Swart, Charles Hurst, Donald Wylie, B. B. Herbert, Ed Jaenecke.



(For other patents see the various departments.)

Complete copies of these patents, embracing drawings, specifications and claims, will be sent postpaid to any address on receipt of 10 cents for each copy. Address The Inland Printer, 212 Monroe street, Chicago.

Bronze Mill.—J. A. Prince, New York city. No. 703,466.

Paper Pulp Strainer.—N. L. Vrooman and R. R. Kirkland, Watertown, New York. No. 703,682.

Printing Die.—W. A. Force, New York city. No. 705,228.

Paper-blank Feeding and Scoring Machine.—C. H. Palmer and J. W. Denmead, Akron, Ohio, assignors to the Diamond Match Company, New York city. No. 706,098.

Coupon Collection and Receipt Book.—W. S. Cappeller, Mansfield, Ohio, and C. S. Patteson, New York city. No. 704,856.

Galley Lock.—U. S. G. Peoples and C. F. Walther, Baltimore, Maryland. No. 704,918.

Machinery for Folding, Packing and Stacking Sheets of Paper, etc.—R. C. Seymour, South Orange, New Jersey, assignor to C. B. Cottrell & Sons Company, New York city. No. 706,262.

Couch-roll Attachment for Paper Machines.—F. E. McEvoy, Wheelwright, Massachusetts. No. 704,079.

Paper-coating Machine.—Joseph Chevalier, Holyoke, Massachusetts, and Napoleon Lajoie and Edward Lajoie, Chicopee, Massachusetts. No. 704,434.

Paper Feeder.—Edward Dummer, Newton, Massachusetts. No. 704,444.

Stencil Printing Machine.—G. H. Davis, Brooklyn, New York. No. 703,388.

Machine for Forming Stencils from which Music Sheets are Printed.—G. H. Davis, Brooklyn, New York. No. 703,389.

Machine for Cutting and Collating Paper.—W. Y. Dear, Jersey City, New Jersey. No. 704,472.

Embossing Machine.—Hamilton Rice, Mystic, Connecticut. No. 705,297.

Papermaking Machine.—C. H. Warner, Beloit, Wisconsin. No. 703,714.

Papermaking Machine.—George Ehrhart, Fulton, New York. No. 703,775.

Adjustable Receiving Table for Scoring Machines.—C. W. Hobbs, Worcester, Massachusetts. No. 705,998.

Suction-box for Papermaking Machines.—J. B. Lynch, South Glens Falls, New York. No. 705,684.

Apparatus for Removing Rolls of Material from Paper Machines.—M. A. Craft, Lincoln, Maine, assignor of one-half to N. M. Jones, same place. No. 705,388.

Papermaking.—Andrew Outerson, Windsor Locks, Connecticut. No. 704,572.

Papermaking Machine.—G. S. Witham, Milinocket, Maine. No. 704,607.

Paperdrying Machine.—A. G. Paul and H. A. Joslin, Boston, Massachusetts. No. 705,606.

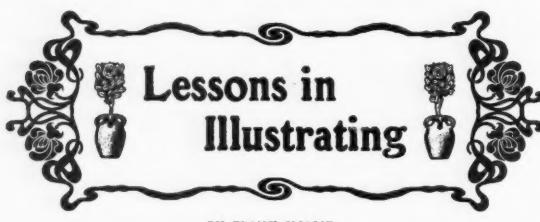
Screen-plate for Pulp Strainers.—N. L. Vrooman and R. R. Kirkland, Watertown, New York. No. 703,683.

#### TRADE-MARKS.

Printing Inks.—"Doubletone." Sigmund Ullman Company, New York city. No. 38,689.

#### DESIGNS.

Font of Border Type.—J. W. Phinney, Medford, Massachusetts, assignor to American Type Founders Company, New York city. No. 35,971.



BY FRANK HOLME.

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**The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.**

## XI.—RELIEF ENGRAVING PROCESSES.

By keeping in mind the fact that a woodcut contains all the elements that go to make up a relief engraving it will be easy to understand the various mechanical processes that have replaced this method of pictorial reproduction. The actual making of a woodcut will make things more clear than could any amount of description or reading, and for this reason the student is earnestly advised to cut and print at least one block, no matter how coarse or crude in execution it may be, for the sake of the practical knowledge of printing to be gained from it. Any kind of wood may be used, providing it has a flat, smooth surface. A piece of cigar box will do for the first attempt.

Try a silhouette to begin with, outlining carefully with pencil, then with a sharp-pointed penknife following this outline and cutting away all the surface except that which represents the parts of the design that you wish to have appear in the print. To print it ink the raised part—that part of the surface left untouched—with printers' ink, or some sticky coloring matter that does not dry quickly. Now press a piece of paper upon this inked surface and you will find when you take it off that you have a reproduction of the design on the wood, only it is reversed in the print, the part which is at the right hand on the block appearing at the left-hand side of the paper and vice versa.

In this simple block you will have practically applied for yourself not only the whole principle of relief engraving but of the art of printing as well. The first printing, if the claims of the Chinese are to be believed, was done from wood blocks cut in the manner described, and their books and newspapers were engraved and printed in this way.

Try to imagine what a task the engraving by hand of all the letters in a page of a modern newspaper would be and you will have a better idea of what the invention of movable types meant to the world. Yet each of these types is cast from a matrix which is cut by hand, so that, wonderful and complex as the art of printing is in its developments and achievements, every printed impression is the direct result of the application of this simple elemental principle.

But the simplest principles are often the hardest to comprehend—or rather the easiest to overlook. This accounts for the failure to think of coating the lines of a design on a plate with acid-resisting wax and then eating away the surrounding metal by means of acid. The old way was to coat the whole plate with wax and scratch the lines through this so that the acid could etch the lines into the metal. The failure to think of the simple plan of reversing this old-fashioned process delayed for many years the advent of relief engraving on metal.

The mechanical reproductive engraving processes now in most common use for relief printing are photoengraving and chalk plate. Photoengraving may be roughly divided into

what is known as "line engraving" and "half-tone." The foundation of each lies in a photographic negative, made from the drawing or picture to be reproduced, by means of which the design is transferred to the metal plate and made ready for etching.

In a LINE ENGRAVING the lines and dots of the original drawing are reproduced exactly in the negative and from it are transferred to the metal plate. In a HALF-TONE engraving the picture to be reproduced is photographed through a cross-lined screen, which breaks it up into little square dots on the negative, and when this is transferred to the plate the entire surface of the picture is seen covered with these dots, the dots varying in thickness as they represent the light or dark tones of the picture. The drawings for half-tone reproduction may be made in any medium, as the negative breaks it up into dots, and this mechanically creates the printing surface.

A drawing intended to be reproduced by line engraving should be made with dead black ink on smooth white paper. This contrast of black and white will enable the photographer to make a negative absolutely opaque in the parts corresponding to the white paper of the drawing and with the black lines of the drawing showing as perfectly clear glass.

In making a line engraving the smooth metal plate is first "sensitized" or coated with a thin chemical solution composed largely of albumen. Albumen, under ordinary conditions, is soluble in water, but the action of the chemicals in this "sensitizing solution" is such that when the plate coated with the dry solution is exposed to light the albumen is hardened and rendered insoluble. The sensitizing of the plate is done in a darkened room and it is kept away from the light until the photographer is ready to make the print.

In making the print the negative is placed in the printing-frame and the plate is laid over it with the sensitized side in contact with the negative. The front of the printing-frame is thick plate glass, and the negative and metal plate are squeezed against this by screws and clamps so as to insure absolute contact. The exposure is then made under a strong light. As every part of the negative except those representing the lines of the drawing is opaque the light penetrates only these lines, hardening the albumen, of course, wherever it strikes the sensitive plate and thus fixing the lines of the drawing to the plate by means of the sensitizing solution.

After the plate has been sufficiently exposed it is taken out of the frame and a roller covered with sticky ink is passed over it several times until the entire surface is covered with a thin coat of black ink. The plate is then immersed in water and in a short time the albumen dissolves and washes off, leaving the solution adhering to the plate only in the places where the light has struck through the lines of the negative and hardened the albumen. The coating of ink adheres to the plate in these places also, and the result is that when the washing is completed the original drawing is seen in facsimile on the metal plate, the only difference being that it is in reverse, like the face of a type.

If the negative had been simply developed and printed in the ordinary way this print on the metal would show the picture exactly as in the original drawing—that is, not reversed. But as the metal is to be printed from and as this impression would reverse the designs on the metal, making them appear as if turned around on the paper with the "right-handed" men using their left hands, etc., it is necessary that the print should be in reverse when it appears on the metal. This is accomplished when the negative is made by stripping from the glass negative the sensitive coating, turning it and replacing it on the glass. As a result the negative, instead of yielding a print like the original, shows the design reversed on the metal so that the print from the metal on the paper reverses it again and shows it as it should be.

After the print is made on the metal and the plate washed and dried it is dusted with "dragon's-blood," a resinous powder which melts and hardens into a kind of varnish on being

heated. The surface of the plate is then gone over with a brush which removes the powder except where the sticky ink covering the lines of the drawing holds it on the plate. The plate is then heated, thus hardening the dragon's-blood into an acid-resisting coating; the back and edges of the plate are painted with asphaltum to resist the action of the acid and it is ready to be etched.

In etching a relief plate the "first bite" is the most important part of the operation. Here is where the illustrator's skill gladdens the etcher's heart, or his carelessness or ignorance wrings the poor acid manipulator's soul with anguish. For if a drawing has been made in the proper way, with good clean lines—not necessarily coarse or heavy but *continuous* lines, lines that are *lines* and not merely a suggestion of *dots*—

direction it soon begins to eat *under* the lines as well, and when the etcher notices this he immediately takes the plate from the acid and plunges it into water to stop the etching.

If good firm lines have been used in the drawing the first bite may continue a long time before the lines are undermined. But if the lines are thin, ragged or broken the acid eats into the breaks in the line and widens them so rapidly that in order to secure a deep "first bite" these lines must either be sacrificed for the sake of the rest of the plate or tenderly nursed along like a sick child, the etcher meanwhile calling down maledictions on the blacksmith who made the drawing.

After the first bite the plate shows the lines projecting slightly from the surrounding metal, the surface of this having been etched away. As it is necessary to protect the sides of these raised lines the plate is dried without being heated and is powdered again with dragon's-blood. The powder being scooped up on the edge of the plate and the plate being held at an angle, the powder slides across its face, lodging in the little shelf or shoulder formed by the sides of the lines turned uppermost. The plate is then brushed in the same direction to remove every speck of powder from the flat surface and to pack the powder more firmly against the side of the line. The plate is then heated to fuse the powder into an acid-resist, and after being cooled is passed through the powder again, another edge being used to scoop up the powder, so that the side of the lines facing in that direction shall be protected. This is repeated from each edge until the sides of the lines are all covered and then the plate is ready for another bite.

The second bite may be much deeper and can be made with stronger acid, as the base of the line is thicker on account of the powder extending out from the bottom of the line as well as up its side. As many bites may be given a plate as the etcher deems necessary. When the etching is deep enough to insure sufficient relief for printing the wide white spaces are still further lowered by being "routed" or cut away by a rapidly revolving chisel, after which the metal plate is mounted on a block which brings the surface of the lines type high.

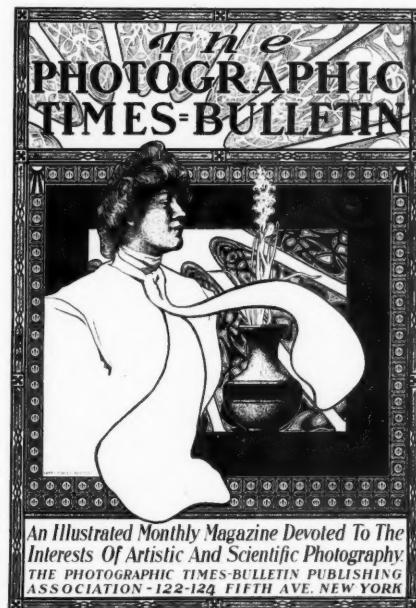
This in brief is the process of line engraving. Half-tone differs from it in the making of the negative, the etching following the same principle. In a half-tone engraving one bite is usually all that is necessary on account of the dots being so close together.

Chalk-plate engraving is a cheap and expeditious way of making cuts. The drawing and engraving are made at the same time in this process. A smooth steel plate having a dark surface is covered to the depth of about a sixteenth of an inch with a composition resembling chalk and through this composition the artist scratches the lines of his drawing with a needlelike instrument. When finished each line appears at the bottom of a furrow, the black steel showing white against the chalk. These lines form a matrix or mold into which melted type metal is poured, the plate being confined in a casting-box with a space exactly type high between the bottom of the lines and the back of the box, the metal cast showing the lines in relief. On a chalk plate the drawing is made as it is to appear in print, the metal cast reversing it and rereversing it in the print from its surface.

(To be continued.)

#### TRAINING SCHOOL FOR MACHINISTS.

R. Hoe & Co., the printing-press manufacturers of New York, established a school some years ago for the purpose of training young men for machinists, and especially for their own shops. Boys entering at the age of sixteen can complete the course in from three to four years. There are now fifty pupils, and there were eight graduates awarded diplomas this year. There is also a post-graduate course of one year to prepare men for special work.

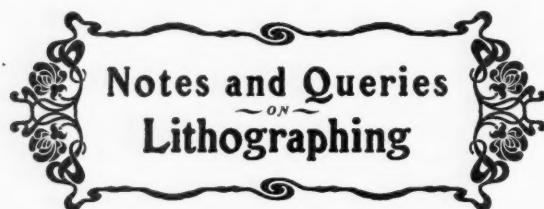


COVER-DESIGN.  
Drawn by Harry Stacey Benton, Chicago.

the negative will have printed them strongly on the plate and the acid will eat the metal away from around the lines instead of eating into and destroying the lines themselves. There is usually a good reason to be found for everything and here is the reason for making your lines clean, clear and continuous. The camera photographs only what is in front of it. It reproduces your drawing, not your intentions, and the negative shows what you have done and not what you should have done.

Sometimes a line in a drawing looks like a line to the naked eye, but if it has been made on rough paper with a pen dragged hastily over the surface a magnifying glass will show you only a succession of small dots where the pen hit the high places, and possibly reveal the fact that the pen was not fully charged with ink and that a *gray* instead of *black* mark appears on the white paper. Sharp contrast of black and white is necessary in a perfect negative, and the artist's white paper and black ink are necessary to produce it.

The plate is first immersed in a weak solution of acid so that the biting may be slow and easily controlled. The etcher watches the action of the acid carefully, usually taking the weakest or thinnest lines in the drawing as his test by which to judge when the plate has been sufficiently bitten. As soon as the acid solution touches the plate it attacks the metal wherever it is exposed and begins to eat it away. It eats down into the metal along the sides of the lines, but as it also acts in every



BY E. F. WAGNER.

**Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

MODERN ALPHABETS.—This is a work published by Joseph Heim in Europe, containing sheets artistically gotten up, size 15 by 20 inches, with all kinds of modern alphabets, very useful to lithographers. Price, \$1.75. Address the editor of this department.

A NEW BOOK.—The "Album Lithographique," by Joseph Heim, is a work made up of twenty sheets of finely executed specimens of lithographic designing, drawing, engraving of color and commercial work. Price, \$1.50, postage free. Send orders to the editor of this department.

LITHOGRAPHY IN ENGLAND.—There are 168 establishments doing lithographic work in the city of London. There are sixty towns in England containing at least two lithographic establishments each, and ten towns having one establishment each. Approximate number of men employed, 3,914 union, 352 non-union, 879 apprentices, and 180 eligible men, about 5,325 in all.

LITHOPHINE OR RUBBING UP SOLUTION FOR ALUMINUM PLATES.—J. S. writes: "In working on aluminum plates I use a substance, ready made, called 'Lithophine.' Could you tell me what it is composed of?" Answer.—Lithophine is composed principally of asphaltum. Various recipes for preparing good "rubbing up" or "black bottle" solutions have been given in this department during the past year.

CELLULOID COATED TRANSFER PAPER.—The *Freie Kunste* speaks of a celluloid transfer paper which is moist, useful for commercial purposes, has the advantage of not curling or stretching in the damping book, and retains its original size in pulling impressions from the engraving. Whenever a number of patches occur in transferring the celluloid transfer paper is of great value. It would be advisable for our transferers who have an experimental turn to take up this matter and improve on the ordinary Chinese transfer paper.

NON-COMBUSTIBLE LITHO SOLVENT (LITHO-TURPENTINE).—J. G., Mulhausen, Germany, asks: "I have been told that a substance has been invented in America for the use of lithographers to take the place of turpentine, the same being non-combustible and therefore an agent in reducing the rates of fire insurance. Could you kindly send me particulars and what it is made of?" Answer.—The solution our correspondent refers to is called litho-turpentine. Inquiries show that it is a pyrolin in the highest grade of distillation, and it is said to hold a fire test of nearly 300 degrees Fahr. The advertisement of the manufacturers can be found in the pages of THE INLAND PRINTER.

"PROCESS" IS GAINING GROUND.—The photomechanical processes are undoubtedly gaining ground in the production of color lithography. There is hardly an establishment where at least one or more plates are not made with a process of one

kind or another. Everywhere able lithographers are turning their attention to process in the execution of color plates, and it is recognized that by a good photographic key plate, printed in gray or brown, a vast amount of skill and labor can be saved. "Texture" appropriate to the different parts of a picture, however, is a thing which process does not give. That is only obtainable by hand work; but then, correct drawing, form and harmony fully make up for the loss of texture in "process."

THE PHOTO STONE PROCESS.—The *Process Worker* for June speaks of the Photo Stone syndicate which has just been formed in England with a capital of \$112,500. It is boomed by the "machinery trust" as the new photographic method of lithographing on stone, which will save one-third the expense in printing and reduce the number of artists and provers (?). The trust considers the invention so important that it has increased its capital to \$1,250,000. According to an article in the *British and Colonial Printer* the process consists of producing photographically as many prints as there shall be colors, then erasing the parts from each not needed. (Note. This will require expert litho artists; besides, the process is not new.—Ed.)

AMERICAN PUBLICATIONS OR PERIODICALS TREATING UPON LITHOGRAPHY.—Several inquiries have reached this office relating to books and periodicals treating upon lithography. A. T., Austin, Texas, asks: "Is there a litho journal printed in New York by George Davis, called the *Lithographers' Journal*?" Answer.—No, this paper ceased to exist about ten years ago. L. S., Custer, Mexico, asks: "Is the journal *Papel y Prensa* still published in Spanish, and could you send me the address of the editor?" Answer.—We have no information upon this matter, and would deem it a special favor if parties possessing any information upon this subject would communicate with us, so that we could give a general outline of litho journalism in America.

GUMMING OF THE LITHO STONE.—Photo-Process Lithographer, N. Y., wishes to know how thick the gum is to be taken for gumming up a rolled-up and etched print, also what kind of gum should be taken, as the kind he is using cracks, and is apt to spoil a plate. Answer.—The right kind of gum tell me what it is composed of?" Answer.—The right kind of gum is arabic. If the Senegal gum or second quality is used, it should be filtered or strained after dissolving, as it contains slimy and gritty matter injurious to fine work. A little more water than gum is used, in bulk. In preparing a plate a moist sponge is slightly saturated with the dissolved gum and evenly distributed over the work, and before drying, the palm of the hand is passed over so as to avoid all possibility of an overdose, which will surely crack in innumerable fissures and spoil the work.

CITIES WHERE LITHOGRAPHY IS REPRESENTED.—Fred S., Nashville, Tenn., writes: "Will you please inform me where I can purchase a copy of an up-to-date directory of the litho business, or at least give the names of those cities in which lithography is carried on extensively?" Answer.—There is no complete and up-to-date "Directory" of the lithographic business that we know of. As to what cities are noted for carrying on lithography I will say that there are several small cities which harbor large litho manufacturing establishments, like Hartford, Rochester, Newark, Coshocton, New Haven, etc., gathering their work through agencies established in the various large centers of trade. The cities having the largest number of establishments are New York, Brooklyn, Chicago, St. Louis, Milwaukee, Boston, Buffalo, Philadelphia, Cleveland, Cincinnati, Pittsburg, San Francisco, Baltimore.

HOW TO PRINT LITHOGRAPHIC WORK WITHOUT DAMPING.—J. S., of Rochester, writes: "I have received some specimens of color photolithography from England called 'Wharf Litho Process.' I have examined the impressions which the patentees claim have been printed without damping, from flat metal

surfaces. Now I can perceive with a strong magnifying glass that the dots and lines of the work are raised to a very small extent, yet the appearance of the work is lithographic. Could you explain how this is done?" *Answer.*—It is claimed that in order to print from litho plates without damping the surface of the same it is necessary to produce a layer upon the free places of the plate that will attract water and repel grease or ink. This is done after rolling up the transfer and dusting with resin by etching or coating the zinc plate with a solution of 22 parts of ammonium acid phosphate, 20 parts of nitrate of ammonium, and 200 parts of gum arabic dissolved in water, so as to make 1,000 parts of fluid. This solution is brushed over the plate several times so as to produce a firm coating. The plate is then washed off, dried and gummed up. (The writer does not believe that a great number of impressions can be printed without cleaning the surface of the plate.) The indented appearance shows that the plate has been etched up high before the "hygroscopic layer" was put on.

**STANDARDS OF LITHOGRAPHY IN NEW YORK AND IN THE WEST.**—H. A., N. Y., says: "I have secured a copy of the last issue of 'American Commercial Specimens,' and admire the beautiful specimens of design, as well as the superior engraving and the expert transferring and printing which the samples show. Where is New York, with its boasted center of lithography, compared with this work of the West? Honestly, I could not name one firm where such work could be produced, as these Milwaukee lithographed sheets. Pray tell me why is the average work so poor in the East, and why can they do such good work out West, especially in Milwaukee?" *Answer.*—There are some places in New York where the standard of work is high, but in the majority of places "good enough" is the watchword. This may be caused by the fierce competition in price, the consequent rush of the work, and of course the resultant lowering of the standard of excellence. This I believe is especially noticeable in transferring and printing, poor paper, poor ink, hurry, and saving in every output; those are the principal reasons, I believe, that give us the preponderance of the poor work, although one sees a good job frequently, coming from a number of establishments. In these sample sheets we of course see a combination of the best work, done with great pride. New York upholds no regular standard, at present. But if a person wants good work, and is willing to pay for it, he can have it done here just as well.

**THE APPRENTICE QUESTION IN ENGLAND.**—A point of interest mentioned in the Amalgamated Society of Lithographic Printers of Great Britain and Ireland report is the circular which was sent out to all employing lithographers in the United Kingdom. Speaking of apprentices, it says: "Apart from the rules of the society, there is a question to which we invite the earnest attention of employers as exercising an important influence upon the efficiency or otherwise of men coming into the trade; that is, the very unsatisfactory conditions under which a youth is assumed to be taught his trade as a lithographic printer. Under the conditions at present in operation in many establishments, a youth has but little opportunity of acquiring during his apprenticeship experience and knowledge sufficient to enable him to acquit himself in an efficient manner as a journeyman when his term of apprenticeship has expired. Boys without any previous training are frequently taken from the feeding board of a machine (and in some instances from being errand boys) and put to the machine, with the object of their ultimately becoming lithographic printers, although not possessing the smallest amount of knowledge or experience of the rudiments of the trade, without which it is next to an impossibility that a youth can ever hope to become a proficient workman. The contention of both employers and workmen who have given the question consideration is that a youth should receive training in *all* branches of lithographic printing, and that greater opportunities for acquiring experience in the particular branch which

it is intended he should ultimately follow, shall be provided." The report goes on to state: "We shall be glad if you will kindly give attention to this question, it being one that should commend itself to both employers and workmen, whose duty it is to assist in improving in skill and efficiency those connected with the trade, and to enable them to more successfully withstand the encroachments of continued competition, which has been rendered keener owing to the superior training received by continental youths during their apprenticeship in comparison to that received by apprentices in the United Kingdom."

**CAUSES OF BREAKING OF LITHO STONE.**—"Old-time Printer," New Haven, Connecticut, says: "We hear a great deal nowadays about the drawbacks of litho stone, and these are given as the reason why aluminum plates have attained such a prestige. Among the principal objections to stone are urged: First, the poor quality now quarried, its coming scarcity, the cost of importing to this country, and liability of breakage while in process of printing. Now, as an old lithographer, allow me to say a few words in defense of the old reliable litho stone. I have tried all kinds of flat printing surfaces, but have come to the conclusion that there is nothing to equal the pure limestone. In answer to the assertions that the quality is getting poor, I will say that good stone can be and is now quarried, but the demand is so much greater than formerly that a certain discrimination is exercised in its sale. This will now be counteracted, since America has actually begun the mining of a superior litho stone; a fact that will regulate the 'poor quality, scarcity and cost of importing' argument. As to the liability of breaking, this matter can be avoided in the most cases, for the causes of breaking are the following: When a stone has suffered a hard knock or fall it should be tested by sounding it. If a crack has occurred, which can be told by the dull sound, the stone should not be used, unless it is mounted on a slab of slate or marble, or on another litho stone. If the crack is considerable, smaller stones can be made out of it. Uneven polishing may cause enough variation in pressure to break a stone. The setting of the scraper too near the edge of the stone, which has a tendency to lift the same in front, thereby allowing the wedges to get under the stone, may cause breaking. Another reason for breakage is too sudden and inordinate pressure. Besides this iron veins, or carelessness in cleaning the bed of press, may accomplish the damage. Another objection frequently made to the litho stone is that it ultimately gets too thin and becomes risky for printing. I will say to this that a large stone can be used until it may be wise to mount it, then it can be used until it becomes one inch in thickness; but, of course, it should be sounded every time before being subjected to a new run. The 'liability to breakage' is not a sound argument to advance against the use of stone, for these accidents can be avoided, and the results are so much better as to pay for the little extra trouble."

#### SUMMER LONGINGS.

When the foam is on the schooner, and the temperature is high, and there's money in your pocket, and no clouds are in your sky; what, in this world of trouble, can bring you greater cheer than a cool and shady little nook and a large and frothy beer? Other bards have sung the praises of whisky and, of wine; these drinks may suit their appetites, but I need them not in mine; my wishes are but modest; I want but little here; just a cool and shady little nook, a large and frothy beer.

JAMES J. MARTIN.

# The Congress

18

Then the Bright Apprentice  
devoting his energy  
to his chosen profession  
preparing  
For the hard Strife of Life

30

Yearly Pilgrimage  
to the West

48

Grecian Arts  
Raphael


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30 POINT
36 POINT
42 POINT
48 POINT
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6 A, \$2.75 10 a, 1.75 Font, 4.50
5 A, \$2.60 9 a, 2.15 Font, 4.75
4 A, \$3.50 8 a, 2.50 Font, 6.00
4 A, \$3.90 6 a, 2.35 Font, 6.25
3 A, \$4.00 5 a, 2.50 Font, 6.50

24

Bright and Cheerful  
Sunny Homes  
engender  
Domestic Felicity

36

North Woods  
Michigan

42

Marine Picture  
The Wreck



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J K L M N O P Q R  
S T U V W X Y Z



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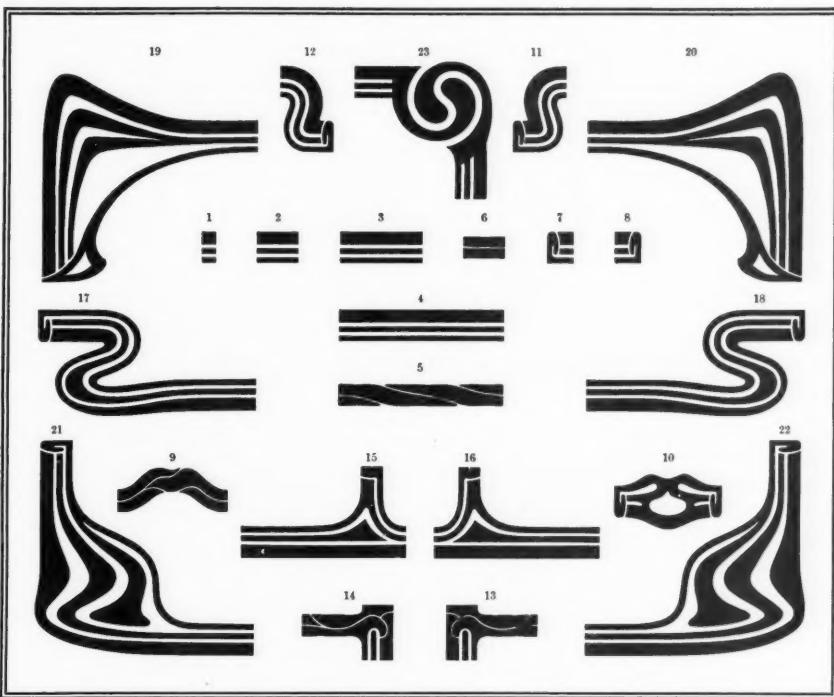
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A FEW SNAP-SHOTS AT GOLDEN JUBILEE CONVENTION, INTERNATIONAL TYPOGRAPHICAL UNION, CINCINNATI, OHIO, AUGUST, 1902.

1.—Tally-ho party at lunch *al fresco*.  
 2.—Secretary Bramwood, *a la Rembrandt*.  
 3.—After the fire.  
 4.—Mr. Bloomer, of Washington.  
 5.—In the gallery of Convention Hall.

6.—A street caucus.  
 7.—President Lynch in discussion.  
 8.—A bird's-eye view from the gallery.  
 9.—Next convention, Washington, '93.

10.—He declines to buy.  
 11.—Mr. Bailey at rest.  
 12.—Mr. Grew.  
 13.—Messrs. Shepard and Deacon pose.  
 14.—Tally-ho substitute at Walnut Hills.

**GOLDEN JUBILEE OF THE INTERNATIONAL TYPOGRAPHICAL UNION.**

THE forty-eighth convention and golden jubilee of the International Typographical Union, which met at Pike's Opera House, Cincinnati, August 11, was the largest and most interesting in the history of the organization, and the action taken on several important propositions will go far to establish the much desired relations of peace and harmony between publishers and employers, and the allied printing crafts. Conservatism to a marked degree was the dominating feature of the proceedings, and the wise legislation enacted augurs well for the maintenance of friendly relations in the future.

Probably the matter of most vital interest to newspaper publishers and compositors was the action taken on Section 142 of the laws of the International Typographical Union. This law, as is well known, was framed and in operation before the Arbitration and Conciliation agreement between the American Newspaper Publishers' Association and the International Union went into effect for one year from May 1, 1901, and has since, by mutual agreement, been extended for a period of five years from May 1, 1902.

This section of the laws, however, has proved a bar to carrying out the agreement from the fact that after it was entered into President Lynch, of the International Union, notified the Publishers' Association that he would not underwrite or guarantee the peaceful performance of any contract unless it contained the substance of the provision contained in Section 142. President Lynch justified himself in making this demand on the ground that the "open office" which accepted the five-year agreement, if it afterward became a strictly non-union plant could claim the application and all the benefits of the five-year arbitration contract, and thus his organization would be placed in the position of subscribing to its own undoing, so far as such establishments were concerned.

On the other hand, the Newspaper Publishers' Association advanced some very cogent reasons for declining to accept Section 142, by adopting the following resolutions:

WHEREAS, The laws of the International Typographical Union contain the following section, to-wit:

Section 142. All contracts or agreements entered into by unions affiliated with the International Typographical Union shall contain a proviso to the effect that such contract shall be null and void, in case of strike or lockout of any affiliated union, occurring after all efforts of arbitration have failed, through the fault of the employer; and,

WHEREAS, The insertion of said clause in any local union contract would not only encourage and sanction a sympathetic strike, but also would materially impair the value and tend to destroy the permanency of said contract; therefore, be it

*Resolved*, That it is the sense of the American Newspaper Publishers' Association that henceforth no contracts containing the above mentioned clause shall be entered into by any member of this association.

At the second day's session of the convention Mr. Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, was present by invitation of President Lynch, and spoke at length on the question, showing how Section 142 made practically inoperative an otherwise in every way acceptable agreement and contract, and in his address said in part:

"Section 3 of the new arbitration agreement states that the question whether a department shall be union or non-union shall not be classed as a difference to be arbitrated.

"Section 142 of your general laws states that unless this question is arbitrated any contract can be declared by the union null and void.

"To my mind the simplest way out of this tangle would be to repeal Section 142. There is no substantial interest imperiled by so doing, while if unrepealed it will prove a constant source of irritation; it will prevent the execution of many contracts and the more complete establishment of that harmony so much desired, which should exist between the publisher and his employes.

"The publishers," continued Mr. Driscoll, "can not help

looking at this law as antagonistic. We are now entering upon the execution of a friendly arbitration agreement, to last for five years or more. This law was framed before these friendly relations were assumed, and I submit that under present conditions its continuance in your laws will not tend to promote friendship between us; will not help you to strengthen and multiply your union in offices where now you have no foothold, and will surely result in lessening the number of contracts you now have with our publishers who employ union men, and all for what? To force the publisher to unionize some other department of his business. Let me ask you to point out a single instance where this has been



JAMES M. LYNCH.  
President, International Typographical Union.

accomplished under the operation of Section 142. If this section is inoperative, unbusinesslike and unfavorable to your possible growth, why not repeal it and banish this cause of discord, so that we may realize to the fullest extent the gratifying benefits of arbitration and friendly business relations?"

The practice of local unions in forming and ratifying new scales in secret session, without consulting in advance with the publishers who are expected to pay the bills, was also criticized by Mr. Driscoll, who argued that before any scale is submitted to the local union for adoption a full consultation should be had with the employers to be affected thereby.

An argument to this effect was made at the Milwaukee convention of the International Typographical Union in 1900, but under the application of an amendment to its laws adopted at the Birmingham convention last year was practically abrogated and annulled, as is believed unintentionally and by inadvertence, and Mr. Driscoll strongly urged its readoption.

Mr. Driscoll's address commanded the undivided attention of the delegates, and that they were in thorough accord with his views on these subjects was made plainly evident by the adoption of a motion without a dissenting voice, at the fourth day's session, to amend the general laws by striking out Section 142, and the secretary was instructed to furnish the Stereotypers and Electrotypes' International Union with a copy of it, so that the agreement with that body could be accordingly amended.

Later this action of the convention was reinforced by the adoption of the following amendment, which was agreed to by a practically unanimous vote of the delegates:

To amend Section 155, General Laws, page 79, by adding the following: "And before any change in the scale of prices is sought to be made effective such proposed change shall be submitted to all the publishers interested. Also, that the International Typographical Union,

when requested, shall allow a representative of the American Newspaper Publishers' Association to be heard on important changes affecting their interests."

Various propositions looking to the general introduction of the eight-hour day in all printing establishments were introduced and discussed at length, the following resolutions being finally adopted:

That the executive council of the International Typographical Union and the first vice-president are directed to act as a committee for the purpose of devising and putting into effect plans for the establishment of an eight-hour day throughout the jurisdiction of the International Typographical Union at as early a date as practicable.

That local unions be required to act in conjunction with the said committee in furthering its plans, and that they be enjoined from mak-

non-union newspapers which are in local competition with union establishments.

The following amendment to the laws on this much-vexed subject was adopted:

The practice of interchanging, exchanging, borrowing, lending, or buying of matter previously used, either in the form of type, matrices, or photoengraved plates between newspapers or job offices, not owned by the same individual, firm, or corporation, and published in the same establishment, is unlawful, and shall not be allowed. Provided, that the reproduction of such type, matrices, or plates shall be deemed a compliance with this law.

The bonus system in Linotype composition came in for a good deal of attention, several amendments to the laws on the subject being introduced and discussed.

The following amendment was finally adopted, Mr. Hastings, chairman of the Laws Committee, explaining that under its provisions it would place the matter in the hands of the local unions, where it properly belonged:

No machine operator shall be allowed to accept a bonus, based on setting so many thousands over a prescribed amount where such bonus is voluntary on the part of the employer, and is not provided for in the scale of prices.

#### TECHNICAL EDUCATION.

The subject of technical education for printers in the graphic arts excited a very interesting discussion in the convention, which resulted in the adoption of the following by a unanimous vote of the delegates:

WHEREAS, Responding to the increasing demands from printers for means to round out their knowledge of the graphic arts, THE INLAND PRINTER proposes to establish a technical school for instruction in the graphic arts which shall be thoroughly practical in every detail; and

WHEREAS, It is generally admitted that, notwithstanding the wonderful industrial development of the United States, we are singularly lacking in means for the adequate instruction in technology. There are a number of technological schools, but the course of instruction is purely academic, and hence they do not fill all the requirements. Justly enough, the unions look askance at schools which give instructions to youths for a few months and turn them loose to seek positions at any wage they can get. They are imperfect workmen and are a menace to the trade they have been partly instructed in. The unions are forced to take them into membership, and when labor is scarce the employers are forced to pay them the standard scale, or they may obtain positions in non-union offices at wages graded according to their necessities or the employers' need of that kind of labor.

There are enough printers to meet all demands if their education is rounded out, and the printers are eager enough to learn, but the exigencies of business routine in the printing trade give few the desired opportunity.

What is required, therefore, is a school wherein printers may perfect their knowledge of the art under practical and highly skilled instructors. The product of the school should in no case be put to commercial uses, as this would be palpable injustice to the trade. There are many printers who can obtain remunerative positions, positions which offer an assured future, but they are fearful of their ability to hold their own on account of some imperfection in their knowledge of an essential part of the trade. A few weeks' instruction in the branch of the business they feel themselves to be incompetent in would give them the benefit that they could not hope to derive from months or years in the ordinary course of business, besides saving them possible loss and keen mortification; therefore

Resolved, That the International Typographical Union endorses the plan of The Inland Printer Technical School as hereinbefore stated, provided applicants for admission to said school hold International Typographical Union cards, and apprentices members in the last three months of their apprenticeship be admitted on a certificate from their local union.

#### THE CONFLICT WITH THE PRESSMEN.

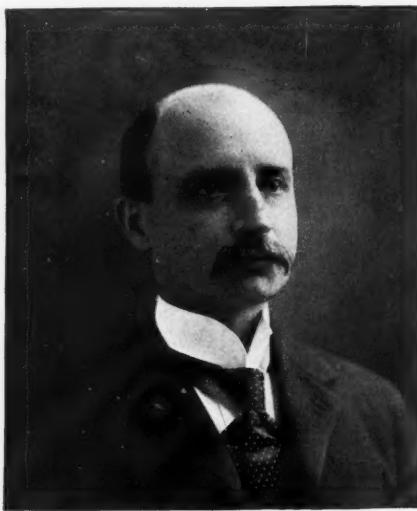
At the last day's session of the convention the long-existing controversy between the International Typographical Union and the International Printing Pressmen and Assistants' Union on the questions of trade autonomy, the allied label and the reinstatement of the "Tripartite Agreement," came up for action through the reading of the following letter:

CHARLESTON, MASS., August 11, 1902.

Mr. James M. Lynch, President International Typographical Union of North America:

MY DEAR MR. LYNCH,—At the late convention of the International Printing Pressmen and Assistants' Union of North America, held at the city of Baltimore, week of June 16th, 1902, the following resolution was adopted:

"Resolved, That the board of directors, or such a committee to be selected, shall call on the officers of the American Federation of Labor



J. W. BRAMWOOD.

Secretary-Treasurer, International Typographical Union.

ing contracts extending beyond October 1, 1905, which require their members to work more than eight hours per day.

That the said committee bring the matter before the National Typotheta to the end that the eight-hour day may be put into operation without friction.

That should the committee deem it necessary to add to its numbers, it shall be empowered to do so.

That local unions in forming new scales make an effort to secure the eight-hour day, and that all local unions be required to report to the 1903 convention the advisability of establishing an eight-hour day throughout the entire jurisdiction of the International Typographical Union.

The following propositions in regard to photoengraved plates were adopted:

WHEREAS, Unwarranted dissatisfaction in the photoengraving craft having caused a secession from the International Typographical Union of Photoengravers; therefore

Resolved, That on or before October 1, 1902, subordinate unions of the International Typographical Union shall prohibit the use of all photoengraving plates that do not bear the union label of the photoengravers of the International Typographical Union; provided, that this does not include cities or towns in which there is no International Typographical Union of Photoengravers.

WHEREAS, It having been the practice of some locals to measure and charge for photoengraved plates, although the same plates be made by International Typographical Union men, causing the employer to pay twice for the same plates to the same organization; be it

Resolved, That any photoengraved plates that bear the International Typographical Union label for photoengraved plates be excluded from such charges.

Several propositions came before the convention on the subject of newspapers interchanging matrices and composition. Evidently it was a very delicate matter to legislate upon, as any radical action might possibly inure to the benefit of

to demand a ruling as to the trade autonomy of the International Printing Pressmen and Assistants' Union in the printing trades. No matter what the decision may be, the same committee to call on executive board of the International Typographical Union and demand that steps be taken immediately to reinstate on the part of the International Typographical Union the tripartite agreement through their referendum or in such a way as the Executive Council of the International Typographical Union may determine, and in event it is refused, no matter what excuse is offered, that all members of the International Printing Pressmen and Assistants' Union be ordered not to print any form containing the label now known as the International Typographical Union or allied printing trades label. Then said committee shall call a committee of all international organizations that have representation in the printing trades as employees for the purpose of forming an international allied printing trades council, and adopt a suitable label not later than November, 1902."

The above resolution speaks for itself and was offered with a view of having the International Typographical Union declare in no uncertain terms their position relative to the tripartite agreement and the

other way. If the International Printing Pressmen and Assistants' Union desire an agreement for mutual benefit with the International Typographical Union, the proposition must come from the International Printing Pressmen and Assistants' Union.

*Resolved*, That the International Typographical Union under certain conditions has jurisdiction over all branches of the printing trades except stereotypers and electrotypers and all branches of the stereotyping and electrotyping business.

*Resolved*, That all members of the International Typographical Union be hereby prohibited from inserting in any job he may be given to produce, any label detrimental to the interests of the International Typographical Union, or in the interests of any other organization opposed to the International Typographical Union.

#### BRIEFS.

Washington, D. C., secured the next convention.

The piece system was endorsed on typesetting machines.



NEW YORK DELEGATION.

Golden Jubilee Convention, International Typographical Union, Cincinnati, August, 1902.

ownership of the allied printing trades label; also the trade autonomy rights of the International Printing Pressmen and Assistants' Union.

Trusting that a fair and practical discussion on the part of your International body will bring the matter to a just and equitable conclusion where all sides may agree, I am, Fraternally and respectfully,

MARTIN P. HIGGINS,

President International Printing Pressmen and Assistants' Union of North America.

The gage of battle for supremacy thus thrown down was promptly accepted by the unanimous adoption of the following resolutions:

*Resolved*, That the International Typographical Union, in convention assembled, denounces the action of the late convention of the International Printing Pressmen and Assistants' Union in adopting a resolution antagonistic and threatening to the International Typographical Union, and hereby notifies the International Printing Pressmen and Assistants' Union that the allied printing trades label and the typographical label are the property of the International Typographical Union solely, and will be upheld and defended to the utmost by this organization.

*Resolved*, That the reinstatement of the defunct tripartite agreement is not to be considered for a moment, through the referendum or any

Formation of a National Woman's Auxiliary was endorsed.

The use of the union label was demanded on all school text-books.

A proposition to establish a national defense fund of \$500,000 was voted down.

An assessment of \$5,000 was levied to continue the fight against the Los Angeles (Cal.) *Times*.

Proprietors working at the trade, and not active members, will not be allowed the use of the label.

The action of local unions whose scale places all composing-room employees on an equality was endorsed.

A number of resolutions to commit the International Union to political action, socialism, single tax, etc., were all slaughtered.

Per capita tax will be withheld from the American Federation of Labor until such time as it enforces the mandate of its Scranton, Pennsylvania, convention to the Chicago Federation of labor to reinstate Chicago Typographical Union, No. 16,

which was expelled at the demand of the Pressmen's Union for refusing to join the pressmen in a strike.

Congress was called upon to clearly define the powers and limitations of Federal judges in issuing writs of injunction in labor strikes and troubles.

By amendment to International laws the label will not be granted to any local union whose scale in any part or provision falls below \$10 for a week's work, not exceeding fifty-four hours.

The priority question was settled by the adoption of an amendment that persons considered capable as substitutes by foremen shall be deemed fully competent to fill regular situations, and shall be given preference in the filling of vacancies on the regular force.

By resolution adopted, foremen or journeymen in any branch under the jurisdiction of the International Typographical Union must be active members of their respective branches. Local unions, however, can prohibit employers from becoming members if they desire.

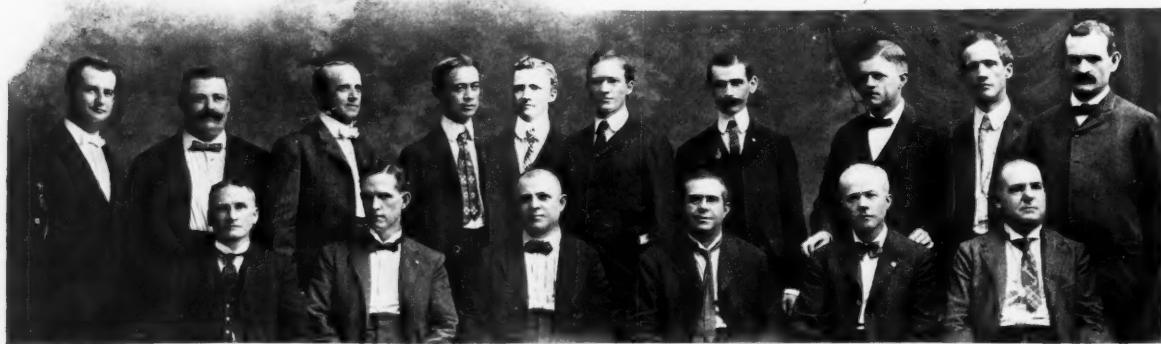
The program of entertainment provided by the Cincinnati Union was very elaborate and lavish, and princely hospitality

#### THE STEREOTYERS AND ELECTROTYERS' CONVENTION.

THE first annual convention of the Stereotypers and Electrotypers' International Union was held at College Hall, Cincinnati, during the same week as that of the International Typographical Union, the stereotypers and electrotypers during the past year, by a referendum vote of the Typographical Union, having been allowed to form an international organization of their own, with a distinct understanding of a close affiliation to uphold each other's interests, and to work in unison for the advancement of the crafts and the maintenance of friendly and harmonious relations with employers.

Much of the time of the convention was taken up in reviewing the conditions in the various cities, of which there were thirty-two represented in the meeting, and in the adoption of new laws and amendments for the government of local unions and their members.

President Driscoll, the commissioner of the American Newspaper Publishers' Association, was a visitor at the con-



W. V. Smith. H. B. Goodrell. E. E. Calhoon. E. E. Wear. President Joe M. Johnson. T. F. Morgan. W. N. Goldstein. E. W. Patton. C. C. Thompson. J. R. Berg.  
J. T. Herbert, Delegate. T. A. Bynum, Delegate. F. N. Whitehead, Chairman. A. F. Blomer, Delegate. T. M. King. D. W. Fleming, Delegate.

#### WASHINGTON DELEGATION.

Golden Jubilee Convention, International Typographical Union, Cincinnati, Ohio.

marked every part of the social functions, which included a "smoker" and reception at Deshler's Gardens, Latonia, Kentucky, a trip to "Coney Island," on the "Island Queen," a banquet and reception at the Zoological Gardens, a trades-union demonstration in honor of the golden jubilee at Music Hall, at which Governor White, of Virginia, was one of the speakers; and a banquet and reception tendered the visiting delegates at Chester Park by the Ladies' Auxiliary of the Golden Jubilee Committee.

The delegates showed their appreciation of these many courtesies by presenting Edward O'Connell, chairman of the Cincinnati Golden Jubilee Committee, with a magnificent silver tea service, Thomas F. Crowley, its secretary, with a handsome ring, while Typographical Union No. 3, of Cincinnati, was remembered with an immense solid silver loving cup, engraved with the names of the fifteen members of its jubilee committee.

#### AN ESSENTIAL IN PRINTING-OFFICES.

Enclosed is postal money order for \$2.50, for renewal for one year. I consider THE INLAND PRINTER one of the essentials for the intelligent management of a publishing or printing plant — an essential that it would be a hardship to do without. *Virgil Blackinton, Sun Publishing Company, Attleboro, Massachusetts.*

vention, and delivered an address in which he strongly recommended the stereotypers and electrotypers to repeal Section 13 of its laws, the provisions of which are almost identical with those of Section 142 of the laws of the International Typographical Union, and which latter, as noted above, was repealed by the printers' convention.

For some unexplained reason, however, the stereotypers and electrotypers refused to adopt Mr. Driscoll's proposition, although they may hereafter consent to be governed by the new clause to be brought in by the executive council of the International Typographical Union, and subject, as stated, to the approval and acceptance of the Newspaper Publishers' Association.

A new law was adopted and will be submitted to a referendum vote, making six days the limit of a week's work on all except seven-day newspapers. The New York delegation fought this proposition bitterly, but it finally carried.

Another proposition was adopted that in offices that get out a six-day afternoon and a seven-day morning edition, work shall be confined separately to both papers. In effect this clause will not permit a stereotyping force on a morning paper to get out plates to be used in an afternoon edition, and vice versa.

The executive council was instructed to get up a die or stamp to be placed on all matrices and plates, showing them to have been made by members of the organization, and plates

or matrices not bearing this stamp shall not be handled by the membership.

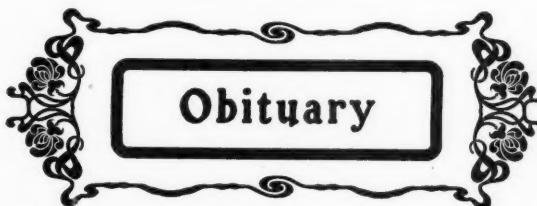
Members absenting themselves from their employment will hereafter be required to put on a substitute, if such be obtainable, this being mainly intended to break up the practice of foremen laying off and imposing the burthen of their work on the remaining members of the force, without compensation, and will also protect the substitutes by giving them all possible opportunities for employment.

An effort will be made to unionize the German newspaper offices, and Hugo Miller, president of the German Typographia, will be asked to coöperate in this work.

Conditions in the trade in Pittsburg and Cleveland were reported as especially bad, and the executive council were instructed to investigate and try to make an improvement.

The stereotypers and electrotypers, by invitation, shared in nearly all the social entertainments of the printers, besides having several very enjoyable affairs of their own.

The next annual convention will be held in Washington, D. C., in August, 1903.



IN MEMORY OF GEORGE CORNELL CHURCH.

On Friday morning, July 11, at about 10:00 o'clock, there occurred in one of the largest manufacturing establishments in the City of Brooklyn a dreadful accident. Mr. George C. Church, well known among the machinist printers throughout

the country, who was in charge of some machinery, attempted to tie up a leather belt which was hanging loosely from a turning shaft, as he had often times done before. He stood up on the end of a machine and reached over the shaft to tie the belt, when his hand got caught at the wrist in a loop of the belt and his arm was instantly wrapped around the rapidly turning shaft. He was soon swung off his feet, suspended in mid-air, and as the belt wound tighter and tighter with each revolution his arm was soon broken above the

elbow, his elbow dislocated and a compound fracture below the elbow sustained. For nearly two minutes he was suspended before the electric power could be shut off, the belt unwound, and he was gently lifted to the floor by many willing hands. He suffered great agony, but no word of complaint escaped him. His first thought was of his invalid wife, as to how she would be affected. "Let me see how badly I am hurt," he said, on reaching the floor, but he was not allowed to pull his sleeve up for this purpose. A towel was tightly wound around the arm to prevent the loss of blood. His nerve and grit were remarkable. He did not faint, and was able to stand while being taken down in the elevator. Sitting in a chair while waiting for an ambulance and the company's doctor, he said calmly, "I have warned the boys time and time again to keep away from those belts, and now the very thing I cautioned them about I have gone and done myself." The ambulance



GEORGE C. CHURCH.

and the doctor soon arrived, and he was taken to the Cumberland street hospital. After being carried to the ambulance on a stretcher he waved his hat back to the boys and told them that he would soon be back with them.

A consultation by five well-known physicians and surgeons was held in the afternoon, and it was decided to amputate the arm above the elbow. The patient seemed to stand the operation very well, and no bad developments were looked for, but on Saturday afternoon a fever set in and he became delirious. On Sunday he lost consciousness and at 1:30 A.M. on Monday morning he passed away. His invalid wife was at his bedside during the last moments, although he was unconscious and did not recognize her. She wished to go to the hospital at once when she first heard of the extent of the injuries to her husband, but it was thought better for him that she should not see him, and she remained away for his sake.

The funeral took place on Tuesday evening, July 15, from his home in Flatbush, Brooklyn, and was largely attended by the employes of the company and many friends. The Masonic burial service was used, after which the body was taken to his former home in New Bedford, Massachusetts.

Mr. Church was about forty-one years of age at the time of his death, rather inclined toward portliness, and an expert machinist. There were few men who possessed his patience and good-nature as an instructor of machinists. His wit and goodness of heart were known to all with whom he came in contact.

There are many printers and machinists in this country from Maine to California who, when they read these words, will feel that they have lost a good and kind friend.

This world was made a better and a brighter place by the life of George C. Church.

FREDERICK WILLIS DAVIS.

PITTSBURG TYPOTHECÆ RESOLUTIONS IN MEMORY OF  
WILLIAM G. FOSTER, SR.

WHEREAS, Our fellow member, William G. Foster, Sr., was on June 13, 1902, called to lay aside the duties and privileges of this life, we, the members of the Pittsburg Typothecæ, desire to place on record this expression of our esteem and appreciation of him and his work. We express heartfelt regret that we shall no longer be permitted to enjoy his fellowship in the social and business intercourse of this life.

William G. Foster, Sr., was born in Kittanning, Pennsylvania, September 28, 1837, and died June 13, 1902, at the age of sixty-five years. Very early he entered on an apprenticeship to the printing trade, for which he had a devotion which amounted to enthusiasm. About the conclusion of his apprenticeship he came to Pittsburg and began work at the case. With the exception of a brief interval, he has since resided here and has been actively and prominently connected with the printing trades of the city. His skill in the craft, his energy and his industry attracted attention and received for him rapid promotion. In 1871 he became associated with his highly esteemed and but recently deceased partner, William Stevenson, in the conduct of the printing business under the firm name of Stevenson & Foster. In the successful management of the business of this house Mr. Foster displayed his characteristic traits of unwearying industry, remarkable readiness of resource, and consuming energy. He was, to a degree that was very unusual, the embodiment of Grant's memorable dispatch to Sheridan—"Push things."

We bear testimony to the genial and courteous bearing of our friend toward all, especially his fellow tradesmen.

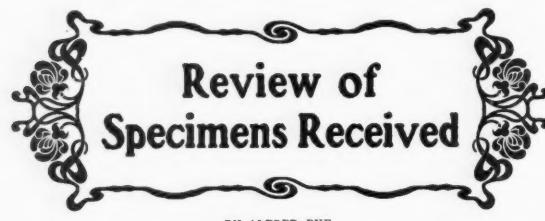
We rejoice in the success that crowned his efforts, and regret that he was not permitted to longer enjoy its fruits.

We assure the family of our friend and his business partners of our deep sympathy with them in their bereavement.

W. B. McFALL, President.

FRANK PEASE, Secretary.

June 16, 1902.



**The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."**

A FEW specimens from Albert Hilliard Johns, Tampa, Florida, are neat and attractive samples of composition and good presswork.

T. C. WILKINSON, Van Wert, Ohio, submits a folder and cover for catalogue. Both are neat and clean specimens of letterpress printing.

THE Stovel Company, Winnipeg, Manitoba.—The blotters are very attractive advertisements, and show the good qualities of your half-tone work to perfection.

HUNTLEY S. TURNER, Ayer, Massachusetts, submits a few samples of folders and commercial stationery, composition and presswork being tastefully executed.

From the Sentinel Publishing Company, Shenandoah, Iowa, business card neatly set and well printed; blotter in two colors attractively and forcefully displayed.

SAMPLES of letter-head, envelope cards, etc., from W. R. Howie, Beebe Plain, Vermont, are neat, but nothing out of the ordinary in composition; presswork good.

SAMPLES from Jester, The Printer, Eaton, Indiana, are all good, both in composition and presswork. The pamphlet, "Evangelistic Meetings," is a very good sample of bookwork.

R. E. TWEED, Sparta, Illinois.—The specimens submitted by you are good examples of artistic composition, showing taste in design and care in execution. The presswork is also good.

JAMES H. WALDEN, Pleasant Hill, Missouri, submits a package of commercial work, the composition on which is uniformly neat in design and execution, and the presswork of excellent quality.

SAMPLES of job printing from J. C. Shepherd, of the *Banner-News*, Chatham, Ontario, Canada, are unique in design but good in execution. Up-to-date type and borders are used, and presswork is of good quality.

A BLOTTER sent out by Chase Brothers, Haverhill, Massachusetts, is a neat piece of attractive composition and good presswork. This firm has issued many good blotters, but we think the August issue is the best of all.

G. M. WHEELER, Brunswick, Maine.—The samples furnished by you are neat in design and workmanlike in execution, and show that you have the right ideas of what "artistic display" means. Presswork also is good.

A BRILLIANT blotter is being sent out by Philip Ruxton, the ink man, of Broadway, New York. The design by J. S. Murray is very striking and is printed in five colors, engraving and presswork being of excellent quality.

"SHORT TALKS ON PRINTING" is a neatly printed folder in red and black by L. H. McNeil, Carey, Ohio. The talks are brief and to the point, and the folder is very attractive in appearance. Composition and presswork are very good.

FROM L. R. Ufford, with the Eaton (Ind.) *Clipper*, three samples of jobwork—letter-head, note-head and envelope—all set in neat and attractive style and printed in two colors. Composition and presswork are of good quality.

"A KEY TO BEETHOVEN'S TONE PICTURES" is the title of a neatly printed brochure from Hussey & Gillingham, Adelaide, Australia. The design, composition and presswork are all good, but the type used—Pen text—makes it hard to read.

CHARLES L. NOTMAN, Streator, Illinois.—The specimens are of good design, but execution is poor. The rulework is open at all corners, giving a slovenly appearance to the work. Make joints close, and your work will be greatly improved.

SHACKELL, EDWARDS & CO., LTD., London, England, forward a sample book of art cover-inks, on various colors of rough cover-paper, showing the beauty of their shades as embellishers of catalogue and pamphlet covers. Printing is of good quality.

WILLIAM B. MOHR, with Report Publishing Company, Lebanon, Pennsylvania. The cover-design in three printings is a very neat and

artistic piece of work. The souvenir pamphlet is neatly set and well made up, and the presswork clean in appearance.

N. RITCHIE, Abingdon, Illinois, sends a copy of a booklet printed at odd moments, running off two pages at a time on an old Pilot hand lever press. The work is creditable considering the material Mr. Ritchie has to work with and the difficulties with which he contends.

A BLOTTER and letter-head from the Wilmans Publishing House, Seabreeze, Florida, give evidence that up-to-date type and methods, with artists in the composing and press rooms, combine to produce high-class typography. Such good printing ought to attract business.

ARBUTHNOT & MACMILLAN, Toronto, Canada, submit some excellent samples of office stationery, the composition on which is neat and artistic in design, workmanlike in execution, and presswork above criticism. A booklet advertising their business is an attractive production.

A FEW samples of work from the Eddy Press, Winchester, Virginia, are good specimens of neat composition and fine presswork, the half-tone illustrations of a jewelry catalogue being especially deserving of mention, the plates being most artistically treated by the pressman.

A BIRD'S-EYE view of fertilizer and fish factories and fleet of steamers of the Newport Fertilizer Company, printed by George H. Buchanan & Co., Philadelphia, on Tympalyn, without cut overlays, has been received. It shows that good effects on half-tones can be secured by the use of Tympalyn.

J. W. BAUMGARDNER, Beatrice, Nebraska.—The card submitted is a very poor one from the view-point of an artistic printer. The type used is so near of a size in all the lines that it leaves a poor impression on the mind of the beholder. It does not strike me as being a good advertisement in any respect.



CLAY-MODELED COVER.

Courtesy C. P. Zacher & Co., Chicago.

SOME fine specimens of half-tone engraving and printing are shown in a circular issued by C. J. Peters & Son, Boston, Massachusetts. Illustrative and commercial engravings are treated equally in a most artistic manner, and the fine quality of the work is evident at a glance. Presswork is very good.

SOME samples of stationery issued by the United States Envelope Company, Springfield, Massachusetts, show the fine quality of steel-die embossing done by this company. The engraving is clean-cut and the printing excellent. An advertising card, with calendar for July, is a very attractive piece of printing in colors.

FROM the typefoundry of Emil Gursch, Berlin, Germany, comes a specimen-book of type, borders, ornaments, etc., showing some very attractive and useful designs in corners, card ornaments, vignettes, etc., both solid and in outline. The pages are well gotten up, and the press-

work is very good. The pamphlet consists of forty pages and cover, 7 3/4 by 11 inches in size, enameled stock and many colors of ink being used in its production.

By courtesy of Gatchell & Manning, Philadelphia, Pennsylvania, we are in receipt of a menu of a banquet given to the proprietor of one of the prominent printing establishments of that city. It is an excellent piece of artist typography, in two colors on deckle-edge rough hand-made stock — a most attractive piece of work.

ROBERT E. STILLSON, the artistic printer, of New York, and his men went fishing on Saturday, August 2, and recorded the event in a handsome circular printed in white, red and black on dark green cover-stock, the design and execution of which are most artistic. Stillson's work has a quality that compels recognition from lovers of fine printing.

GATCHEL & MANNING have sent a catalogue of the H. B. Smith Machine Company, containing a number of cuts made by the first-named firm. The catalogue is quite a pretentious volume of some six hundred pages. The colors on the title-page and introductory pages could have been improved, but many of the machinery cuts inside show up well.

THE National Machine Company, of Hartford, Connecticut, manufacturer of the Gally Universal presses, sends out an advertisement in the form of a 12-inch rule, with pencil-sharpener attachment, which will prove a most useful adjunct to the business man's desk. The rule is patented by the Curtis Manufacturing Company, Meriden, Connecticut.

THE Buffalo Electrotype & Engraving Company, of Buffalo, New York, prepared and issued a pamphlet showing the good printing qualities of the engravings made by it from photographs, wash drawings, pen-and-ink sketches, etc., together with three-color process plates. The stock used is highly enameled plate paper, and the presswork is beyond criticism.

THE H. E. Johns Press, Oil City, Pennsylvania, sends out a neat folder entitled "The Mode in Printing," the first page of which is a rulework design printed in gold on black stock, in the center panel of which is pasted an etching of a young lady stylishly dressed, making a very effective title-page. Composition and presswork throughout are of good quality.

BARNHART BROS. & SPINDLER, Chicago, have prepared a pamphlet entitled "Plymouth Type Impressions," showing their Plymouth and Plymouth Italic series of types in practical use. This will prove a handy book for printers as a guide to the use of these types in the most effective manner. The presswork is good, and copies of the brochure may be had for the asking.

FROM the Smith-Brooks Printing Company, Denver, Colorado, come a few samples of high-grade letterpress work. A sixteen-page pamphlet, 4 by 9 inches in size, entitled "Grist," printed on enameled stock and showing specimens of engraving designed and executed by the company, is a handsome piece of composition and presswork in two colors. This firm ought not to go begging for patronage.

A FEW samples of jobwork from the office of the Angola (Indiana) *Magnet*, are meritorious, when the limited capacity of the plant is taken into consideration. The workman, R. E. Willis, acknowledges his obligation to THE INLAND PRINTER for many of his ideas and for practical lessons acquired therefrom. That he has learned his lessons well is evidenced by the high grade of his productions.

FROM the printing and engraving establishment of C. J. Krebbiel & Co., Cincinnati, Ohio, we have received a folder printed and issued exclusively for the machinery trade, which is a beautiful specimen of typography. The half-tones could scarcely be excelled in beauty of detail and delicacy of treatment, and the get-up of the brochure is most attractive, the front cover-design being printed in three colors and gold.

THE Mersey Stationery Company, Liverpool, England, issued a brochure under the title "Coronation Souvenir — A Peep at a Printing Works." It contains twenty pages on fine enameled stock, printed in purple and orange, with half-tone illustrations in black, enclosed in red cover with front page design in gold. The work is a good specimen of artistic composition and fine presswork, and no doubt was appreciated by its recipients.

THREE brochures entitled "Take your Pick," "A Cat in a Bag," and "Piece Work," issued by the Boller Piano Company, of Milwaukee avenue, Chicago, are very good specimens of high-grade typography. The imprint of A. D. Weinthrop appears on them, and the printer who designed and executed them is deserving of much credit. They are all somewhat out of the ordinary style of advertising brochures, and would attract attention anywhere.

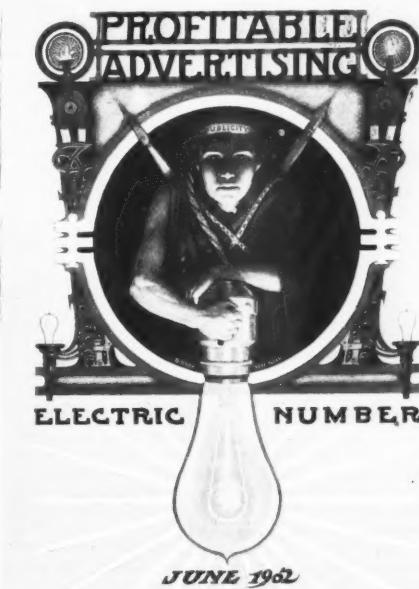
THE American Engraving Company, Buffalo, New York, has prepared a trade catalogue showing samples of steel and copperplate engraving and monogram work, in numerous styles, the designing, engraving and printing of which are of excellent quality. The book is quite bulky and contains specimens from a simple name card to the most elaborately engraved invitations and announcements. The monograms are very artistic in design and arrangement.

"A BIT OF CORONET PUBLICITY," issued by the Coronet Corset Company, Jackson, Michigan, is a collection of sixteen half-tones on enameled stock, each showing a female form wearing one of its corsets. The engraving and printing are of excellent quality. The cards are punched and tied with white floss silk, the cover of red stock, with white embossed

lettering. Herbert Lincoln Adams, manager of the department of sales and publicity, is the person responsible for its production.

A PROGRAM and menu of the annual "drive-out" and "take-in" of the employees of Langley & Sons, London, England, is a neat piece of composition and presswork, overflowing with the witticisms commonly indulged in by compositors and pressmen when celebrating such occasions. The program was "designed and composed by Albert A. Kestell; front sketch by Jesse James," who are deserving of compliments for the able manner in which they have performed their respective parts.

A BATCH of unique advertising printing has reached us from the Draper Printing Company, of Paton, Iowa. The samples include



COVER-DESIGN.

blotters, circulars, dodgers, cards, folders, envelopes, etc., all of which are well worded and neatly and attractively executed. The blotters are especially taking. Here is a saying from one of them: "Everything about our office is new and fresh — except the printers — they are old hands at the business. This is the reason why the work we turn out is so satisfactory."

"VIEWS OF RICHMOND," is a portfolio of half-tone engravings depicting scenes in and about Richmond, Virginia, printed and issued by Whitter & Shepperson, printers, of that place, as "just a little specimen of our printing." The work shows that they are competent judges of what is good and artistic in letterpress printing and that they have the means at their disposal to produce such work in the highest style. The portfolio is a work that can fittingly grace the table of any library, and be perused with satisfaction.

A CATALOGUE and announcement of the West High School, of West Texas, printed by the West Times Printery, is a pamphlet of forty-eight pages and cover 5 1/2 by 8 inches, printed on enameled stock. The composition shows that efforts have been made to get the best effects from the material at disposal, and these efforts have been successful. The pages show care in workmanship, and the advertisements have an attractive appearance. The cover-design is very neat. The West Times Printery has reason to be proud of its production.

A FOLDER issued by the Western Reserve Trust Company, of Cleveland, Ohio, is facsimile representation of its safe deposit entrance — a door weighing seventeen tons, made of nickel-steel armor plate. The print is in half-tone on a gold background, and shows the numerous bolts and locks that combine to make this one of the safest doors in existence. The printing is by the Werner Company, of Akron, Ohio, and the front leaf is die-cut in circular shape, showing the door swung on its hinges. It is a unique idea, well carried out and neatly executed.

A PACKAGE of printing from Heinrich Liebmann, Jägerstrasse No. 28, Berlin, Germany, contains specimens of engraving, letterpress printing and embossing, all of a high degree of merit. The engraving shows a great variety of treatment, some of the etchings being very delicate in

treatment. Various kinds of stock are used, and inks of soft tone give a richness to the productions that could not be obtained with ordinary black ink. No doubt a great deal of time was expended in the production of many of the specimens, but the result obtained gives satisfaction.

A CATALOGUE of the Hitchcock Military Academy, San Rafael, California, issued from the art department of the Mysell-Rollins Company, printers and designers, San Francisco, California, is a pleasing departure from the general style of such work. The descriptive letterpress is printed on the left-hand pages in a blue-gray ink, and half-tone illustrations are printed in black on the right-hand pages. A liberal use of white space around both letterpress and illustrations gives a most pleasing appearance to the pages. The pamphlet will attract more than a passing notice from those who receive it.

F. H. GERLOCK & CO., Scranton, Pennsylvania, have printed and issued a souvenir program of the forty-ninth annual conclave of the Grand Commandery of Knights Templars of Pennsylvania. It is a pamphlet of 144 pages and cover, 5½ by 8 inches, handsomely illustrated with half-tone views of Scranton and its vicinity, printed on one side of the stock, making a valuable portfolio for any who are interested in that beautiful section. The front cover is an appropriate design printed in colors, and the pamphlet complete reflects much credit on its designers and producers. Any one wishing a copy of this souvenir should enclose 50 cents with their application to F. H. Gerlock & Co., as the supply is limited and the cost of production great.

WE acknowledge receipt of a copy of the "Coronation Number" of the *Western Pacific Herald*, published at Suva, Fiji, on June 24. It consists of twenty-four pages and cover, illustrated with half-tones, and the composition and presswork are very creditable when the conditions under which it was gotten out are taken into consideration. It was "printed on an old press run by hand power (Fijian), and the climate is very hot and moist, so it is difficult to keep the rollers in good order." Alport Osarker, to whom we are indebted for the favor, says: "This is the largest paper ever issued in Fiji, and is also the first illustrated paper published here." The publishers deserve to be congratulated on their enterprise in getting out such a good paper.

PRINTERS have been looking forward with a good deal of interest to the issuance of a specimen sheet showing the type cast by the new Wicks process, at the rate of 60,000 characters an hour, as announced by the American Standard Type Company, 13 Park Row, New York. Their curiosity can now be gratified, for a preliminary specimen-book has been prepared and is ready for distribution. Those interested should by all means send for a copy. The faces shown are plain standard body letters, both modern and old style, in sizes from 6-point to 12-point. The type is made in three degrees of hardness, and runs in price from 16 to 31 cents a pound. The book is printed on one side of the leaf, the matter being upon the right-hand opening, and bound in cover of tasty color and design. The best way to find out about the material is to send for one of the catalogues.

FRANK CHANDLER, manager of the job department of the Chronicle Company, Marion, Indiana, has sent THE INLAND PRINTER a copy of a book entitled, "The New Harmony Communities," which is indeed a very pretentious volume to be issued by an office located in so small a town as Marion. It is evident that location does not necessarily circumscribe the output of print-shops, as the material at their command and the brains and intelligence to conduct them often enable such establishments to turn out as creditable work as can be produced in any of the metropolitan offices. The book is printed upon Old Stratford deckled-edged paper, with illustrations upon enameled stock, and stippled, some of the half-tones being daintily vigneted and printed with a pleasing buff-tinted background. In the arrangement of the title-page, index and running heads the book varies from the average work, and while the change is somewhat of an innovation it is a pleasing one and harmonizes well with the general character of the volume. The book is bound in green cloth with flat back, and lettered in gold, with gilt top. Taken altogether it is the best piece of work THE INLAND PRINTER has seen put out by an office of this size.

#### PREPARED TO BACK IT UP.

The editor of the *Daily Bread* wheeled around in his chair and spoke to the new musical critic.

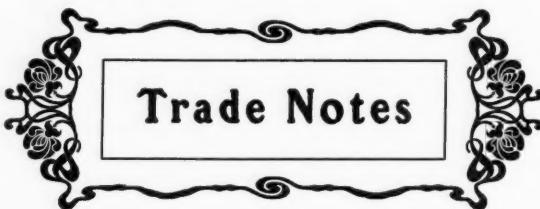
"Mr. Fretus," he said, in a rasping voice, "did you do this write-up of last night's concert?"

"Yes, sir."

"You speak of the audience 'drinking in the marvelous strains of the great orchestra.' How can anybody 'drink in' music?"

"I suppose it might be done with a Rubinstein, sir," stiffly replied the new musical critic.—*Chicago Tribune*.

I AM no printer, but take THE INLAND PRINTER simply for general information and its artistic "make-up."—A. J. Embree, Belton National Bank, Belton, Texas.



#### Trade Notes

STONEBRAKER BROTHERS, printers, Baltimore, have moved to new and larger quarters at 215 East Baltimore street.

J. R. BOWMAN, representing Louis De Jonge & Co., of New York, has removed his office in Chicago to 350 Wabash avenue.

THE Lower Merion Publishing Company has been organized at Morristown, Pennsylvania, and will publish a weekly newspaper called the *Lower Merion News*.

LEECH & PHILLIPS have purchased the plant, subscription list and good-will of the Cameron (Mo.) *Sun*, and have established offices in the Farmers' Bank building in that city.

THE R. L. Polk Printing Company, Detroit, Michigan, gave its second annual excursion on August 16, a trip being made to Put-in-Bay, where an enjoyable outing was indulged in by the participants.

WILL H. WARNER, formerly with the Crowell & Kirkpatrick Company, Springfield, Ohio, is now traveling for the American Type Founders Company, Cincinnati, Ohio, his territory being Columbus, Dayton and Springfield.

*Pennsylvania Grit*, of Williamsport, Pennsylvania, on the occasion of moving into new and well-equipped premises, gave a "housewarming," which was very successful. Each visitor was presented with a silver souvenir spoon.

THE Palo Alto Publishing Company has been incorporated to do a general printing business at Palo Alto, California. The incorporators are C. K. Raber, Fayette Mitcheltree, S. W. Charles, Isabel A. Charles and Marshall Black.

CHARLES H. KING, formerly in charge of the engraving department of C. J. Peters & Son, Boston, announces in a tasty circular the opening of a plant of his own at 147 Summer street, Boston, under the name of the King Engraving Company.

THE *National Builder*, of Chicago, has been merged with the *Interstate Architect and Builder*, of Cleveland, Ohio. The leading features of both papers have been retained, and the size of the publication nearly doubled. Offices will be maintained in Cleveland and Chicago.

FERDINAND WESEL, president of the F. Wesel Manufacturing Company, of New York and Chicago, left for Europe August 14 for a two months' tour, chiefly devoted to business. Mr. Wesel's postoffice address while abroad will be 33 Bleiden Strasse, Frankfort-on-the-Main, Germany.

THE Bates Machine Company, New York, states that after careful examination into the various claims made by manufacturers of type-high numbering machines, the Bureau of Engraving and Printing at Washington has recently awarded that company a contract amounting to nearly \$10,000.

C. B. MESSENGER has retired from the Pomona (Cal.) *Times* to take charge of the advertising department of the *California Cultivator*. C. B. Roberts, of Adel, Iowa, has purchased Mr. Messenger's interest, and will be associated with John Wasson as proprietor and publisher of the *Times*.

THE Central Typecasting Company has been incorporated under the laws of New York, with a capital of \$75,000. The officers are: President, Charles H. Cochrane, formerly secretary of the New York Typothete; secretary and treasurer, H. A. Heywood, formerly of Palmer & Rey, San Francisco. The office of the company is at 148 Chambers street, where a plant of fifteen Goodson Graphotype machines is being installed

to set type for the trade. The company will also sell body type, both new and that which has been once used.

THE *Wisconsin State Journal*, of Madison, has installed a Goss straight-line perfecting press, and added a new Linotype to its equipment, making four machines now operated. The *Journal's Associated Press* service is now supplemented by specials of State news, making the *Journal* a first-class afternoon daily.

THE electrotyping and stereotyping plant formerly owned by John Fleming, Omaha, Nebraska, has been reorganized under the name of the Omaha Electrotype Foundry, and will hereafter be managed by W. B. McDermut. This is the oldest foundry of the kind in Omaha, having been established in 1882, and the equipment has always been well maintained for the production of the best quality of printing plates.

THE business formerly conducted by R. W. Hartnett & Brothers, and more recently by R. W. Hartnett, in Philadelphia, has been incorporated under the title of the R. W. Hartnett Company. There will be no change in the conduct of the business, Mr. Hartnett remaining at its head as president and general manager. The other officers of the company are C. C. Riggs, vice-president, and E. D. Haney, secretary and treasurer.

R. V. BROWN, secretary of the Franklin Club, Des Moines, Iowa, in sending \$2.50 to renew the subscription to the club for THE INLAND PRINTER, says: "We consider there are two essentials to the proper conducting of the printing business: Join the Franklin Club and subscribe for THE INLAND PRINTER." Mr. Brown is right. Printers should affiliate with organizations of this kind, and the clubs as well as the individuals composing them should take the paper.

J. HARRY M. CAMPBELL, foreman of the *Sun*, Sylvania, Ohio, in renewing his subscription to THE INLAND PRINTER calls attention to the fact that the *Sun* has one of the largest rural circulations in the United States, three thousand copies being printed. Sylvania has a population of only one thousand, and Mr. Campbell thinks it is the smallest town in the world to have the Linotype machine. John Samsey is editor and proprietor of the paper.

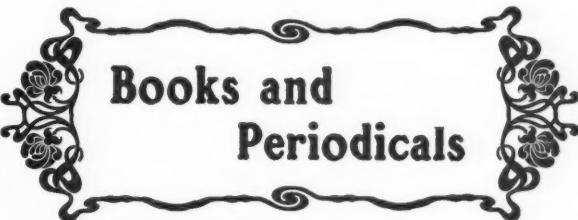
THE Barnes-Crosby Company, photoengravers, Chicago, have established a house at 142 Fifth avenue, New York. The office force will be largely drawn from the Chicago and St. Louis houses of the company, reinforced by Eastern men of ability and experience. A strong corps of artists has been engaged, and the art work will be done under the immediate supervision of the company. Miss Anna Burnham, an artist whose work in illustrating *Gage's Magazine* has created much favorable comment, will be one of the staff.

THE Queen City Printing Ink Company, Cincinnati, Ohio, has completed its new two-story addition used for warehouse and factory purposes. This new addition is 40 by 100 feet in size, and gives the company space that was badly needed for its increasing business. Edwin H. Murdock, the president of the company, in the two and a half years he has been in charge, has nearly tripled the amount of business. Although the company has been in business for about forty years, it reports that at no time has business been so prosperous as at present. In the line of colored inks especially trade seems to be good.

THE Goss Lithographing Company, Chicago, which has recently moved into its new factory at Englewood, Chicago, has installed twenty Sprague motors for operating its presses and other machinery. The plant is a model one, and will enable the company to look after its increasing business in much better shape than in the downtown quarters. The Sprague Company has also installed motors in the offices of the Duluth Printing & Publishing Company, Duluth, Minnesota; the Gray Lithograph Company, New York, and the

Treasury Department, Bureau of Engraving and Printing, Washington, D. C.

THE Paterson Parchment Paper Company, of Passaic, New Jersey, manufacturers of vegetable parchment paper, has increased its capital stock to \$500,000, and purchased the stock of the Megargee Paper Mills, and is now the oldest and largest manufacturer of this paper in this country. The officers of the company are: George M. Megargee, president; William F. Brunner, vice-president and sales manager; Albert F. Leonhard, general manager; J. Henry Leonhard, treasurer; George L. Leonhard, secretary. The Megargee Paper Mills have mills located in Modena and Lewisville, both in Chester county, Pennsylvania, and have furnished waterleaf to the Paterson Parchment Paper Company for many years. The demands made on them increasing to such an extent for this paper that it practically consumed their entire output, it was considered to the best advantage of both concerns to merge their interests. The Megargee Paper Mills will continue under the same management as heretofore, with offices located in Philadelphia.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

THE *International Printer* announces that, commencing with the July number, it will begin the publication of a series of special articles on the history of printing and the illustrative art.

HENRY VAN ARSDALE, publisher, New York city, has favored us with a copy of his book, "Twentieth Century Interest Tables," which gives up-to-date rates of from two to seven per cent per annum, showing the interest of any amount from \$ to \$10,000. It is a work which will be found valuable in all business offices.

THE article on "Value of Preliminary Sketches," in the July number of *Commercial Originality*, is worth reading. The question of how far an engraver should go in the way of expense in trying to secure an order is a much-discussed one. Customers are beginning to be unreasonable. They should not put the engraver to a large amount of trouble and expense without recompensing him for it.

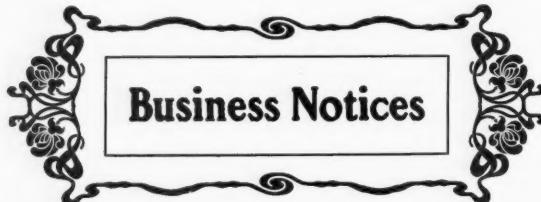
THE INSPECTOR AND TROUBLE MAN is the title of an interesting and instructive little volume, relating to the management of a telephone exchange. The various difficulties which arise are noted and the solution given, in the form of a dialogue between the "trouble man" and his assistant. It is a readable book, and gives much information about telephone lines, exchange and switchboard construction. The Inland Printer Company, Chicago. \$1.

THE first edition of the *Medical Book News*, published by P. Blakiston's Son & Co., Philadelphia, made its appearance in July. It is set in old-style throughout, and has neat cover on buff stock in black and red ink. The object of the work is to furnish information of use to medical men in selecting and purchasing books on medicine and the allied sciences. It presents these matters in attractive shape, and on this

account should impress purchasers with the value of the books listed.

"PRACTICAL ADVERTISING FOR 1902," by Mather & Crowther, of Ludgate Circus, London, E. C., has been received, and is one of the most sumptuous and well-arranged publications on advertising we have ever received. The publications of Great Britain are fairly classified and arranged with cut-out indexes for every reference. A large number of finely illustrated special articles, of interest to advertisers generally, appear in the volume. Mechanically, it is an exceedingly fine specimen of bookmaking.

FROM the printing-room of the United States Flagship Kearsarge, Newport, Rhode Island, comes a unique book, compiled and edited by Michael Quinlan, "printer, U. S. Navy." The work is entitled, "Spanish-American War—Dewey-Sampson-Schley," and is a collection of the daily bulletins issued afloat and ashore during "the late unpleasantness with Spain," together with other interesting matter. Mr. Quinlan's typographical taste is a little florid. Less decoration and less color would be an improvement; but the book is creditable, considering the conditions under which it was produced.



**This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.**

#### A NEW ELECTROTYPE CATALOGUE.

The F. Wesel Manufacturing Company, 82 Fulton street, New York, and 310 Dearborn street, Chicago, has just issued a supplementary catalogue of 160 pages, which contains illustrations and descriptions of all the recent Wesel ideas in electrotyping, stereotyping, photoengraving and printing machinery and appliances—a most interesting volume.

#### BOOKBINDERS' SUPPLIES.

We understand that the Hamilton Manufacturing Company, Two Rivers, Wisconsin, propose giving a little more attention to their department of bookbinders' supplies. One of the new things offered this month is the bookbinders' band and rubbing-up sticks, which will be found to be very convenient. These and a number of binders' specialties are to be found in their advertisement.

#### PERFECTION WIRE-STITCHING MACHINE.

In considering the purchase of machinery, speed, accuracy, durability and the embodiment of modern devices and improvements are strong factors. All of these requirements are met by the "New Perfection" wire-stitchers, numbers 2, 4, 6 and 12, which are constantly gaining in popularity. Write the manufacturers, The J. L. Morrison Company, 60 Duane street, New York city.

#### THE ACME NO. 1 AND SURE SHOT BINDERS.

The Acme Staple Company, Philadelphia, has received several inquiries recently as to whether it was still manufacturing the "Acme No. 1" and "Sure Shot" Binders. The company has sent out advice as follows: "We take the

opportunity of informing you that we are the owners of and are manufacturing the entire list of machines and staples as heretofore; and solicit a continuance of your patronage, on the same terms that have existed between us." This will be news of interest to many in the trade.

#### "LEDGERS AND BONDS."

The above is the title of what is called the "Red Book" issued by Henry Lindenmeyr & Sons, New York. The work shows samples of their regular lines of ledger and bond papers, which they carry in stock for prompt shipment. The work is intended to accompany the "Blue Book" heretofore mentioned in these pages. The book is bound in cloth, with lettering in white, and makes a convenient set of samples to use in connection with the one formerly gotten out.

#### KEEP UP TO DATE.

Printing is advancing rapidly, and more skill than ever is required of the printer. Knowledge is the only road to promotion. If you feel the need of outside help "The Practical Colorist," which is taught by a correspondence course, will give this most important technic. The book teaches and illustrates Color Laws, Harmony, Mixing Inks, Jobwork, Overcoming Difficulties, and Three-color Process Work. It treats simply but in large detail. Write now for particulars. The Owl Press, Burlington, Vermont.

#### NEW ELECTROTYPE PLANTS IN NEW YORK.

There is great activity in the electrotyping business in New York city. In August three new and large plants started up: The S. S. McClure Company, Webster, Crawford & Calder, and Nestor & Ryan. All these plants were installed completely by the F. Wesel Manufacturing Company, New York and Chicago. Within three years the following new electrotyping plants have been installed: Leslie Syndicate (Wesel), Wille & Saam (Hoe & Wesel), The Cresset Company (Hoe), Franklin Company (Ostrander), *New York Herald* (Wesel), Street & Smith (Wesel), and the three mentioned above. All the older establishments report heavy business.

#### MILLS' PERFECTION FEED GUIDE.

The accompanying cut shows a double spring clamp adjustable gauge pin invented by I. H. Mills, 23 East Ninth street, Cincinnati, Ohio. Mr. Mills states that experience in the printing business has shown defects and limitations of many gauge pins now on the market, and claims to have a pin which overcomes these. It has been used by numbers of people in the craft, who seem well pleased with it. The pin is easily inserted in the tympan sheet, which it clasps firmly, allowing a half-inch scope for adjustment, and is held at any point without depending upon insertion points for its stability. The insertion points are an additional safeguard to prevent the sheets from slipping under.

#### THE NICKEL PLATE AND LACKAWANNA ROUTE.

Passengers between New York and Chicago desiring a route of picturesque beauty, modern equipment and fast time, should select the Lackawanna line in connection with the Nickel Plate from Buffalo to Chicago. Solid through trains are run in both directions, and every comfort provided in the way of dining and sleeping car service. Modern day coaches are included in the equipment of day trains and luxurious vestibule sleepers on night trains. The Nickel Plate is the shortest route between Chicago and Buffalo and intermediate points. For safety, speed and comfort, no better route can be selected. The Lackawanna line between Buffalo and New

York passes through some of the most picturesque scenery in the United States. Delaware Water Gap, the Pocono Mountains, and other points, are attractions which all travelers remember with pleasure after a trip over this line.

#### A RAILROAD EMPLOYMENT BUREAU.

The Chicago & Alton Railway has established an employment bureau, the purpose of which is to recruit employees from among the people living along the line of the Alton road. The head of the "Alton" Employment Bureau meets citizens living in towns upon and adjacent to the line of the Alton railway for the purpose of getting in touch with young men of good habits and high character who would like to become employes. Students in telegraph offices, clerks in various departments, operators, brakemen, firemen, etc., are recruited from persons whose record is kept by the Alton's employment bureau, the selections being made from those who are best suited and qualified after having passed mental and physical examinations which have been made a part of the requirements for employment of the Chicago & Alton Railway Company.

#### A PICTURESQUE ROUTE EAST.

Passengers from Chicago to New York and the East who do not care to take the new twenty-hour trains or any of the regular trains by the more direct routes between those points, but have the time and are desirous of a trip through scenery unsurpassed by that of any other line, should try the Big Four Route to Cincinnati, and from that point take the Chesa-



NEW RIVER CANONS.

F. F. V. Train on the Chesapeake & Ohio Railway skirting the river bank.

apeake and Ohio Railway to Washington or Norfolk. For a pleasure trip no better one could be planned.

The service on the Big Four is perfect, all trains being equipped with the latest devices to add to the comfort of the traveler. The dining and sleeping cars are up to date in every particular. The run from Chicago to Cincinnati is quickly over, and close connections are made with the Chesapeake & Ohio Railway in Union Depot.

For beauty of scenery its entire length, few, if any, railroad routes in this country can equal that of the Chesapeake & Ohio. From the Ohio river to sea it is a continuous panorama of beautiful vistas, in which mountain, stream, meadow and woodland combine to form the most charming of natural effects. This is notably the case after leaving Washington, on the way west. Within a few hours the traveler finds himself surrounded by the verdure-clad mountains of Virginia, and at every turn of the road some new and grandly beautiful scene

is spread out before his enraptured gaze. We question if anywhere you will find more beautiful views than those that make the run along the picturesque Greenbrier so delightful. Take, for instance, the view east of Alderson; those at Wolf Creek, Riffes Crossing, east of Whitcomb, and many others scarcely second in beauty. Added to these, the series of vistas on the incomparable New river—among which we may mention those at Meadow Creek and Nuttall, the cañon at



ALONG THE GREENBRIER RIVER.

Near White Sulphur Springs, on the Chesapeake & Ohio Railway.

Blue Hole Tunnel; the great horseshoe at River Cañon, and the equally charming views at Caperton and Elmo, to say nothing of the panorama west and east from Hawk's Nest; the view down the valley at Jerry's Run, and the ever beautiful Kanawha—combine to make a journey on the Chesapeake & Ohio one never to be forgotten. Little need be said of the service provided by the railway itself. The one word "perfect" describes it. A well-ballasted roadbed, the most improved rolling stock, and an evident consideration for the comfort and convenience of its patrons, that shows itself in a thousand different ways, make its wide-vestibuled, electric-lighted trains little short of homes on wheel.

Passengers to Washington can take train direct to New York, or the Norfolk & Washington Steamship Line to Norfolk, and connect there with the Old Dominion Steamship Line to New York. This makes a delightful river and ocean



MOUNTAIN AND RIVER VIEW.

On the Chesapeake & Ohio Railway.

trip. Some passengers go via Gordonsville and Richmond to Old Point Comfort, and from there take the boats to New York, Washington or Baltimore. No finer trips can be selected than those offered by this railway and the lines with which it connects. The folders and booklets of these lines give full particulars. This printed matter is arranged in attractive form and tells in a concise and readable manner of the advantages of the line. It can be had at all railway ticket offices.

**NOVELTIES IN TYPE AND BORDERS.**

The typefounding companies are getting ready for fall trade, and beginning to show new faces and borders for the delectation of printers and publishers.

The American Type Founders Company presents five pages this month, two being the Engravers' Bold, a reproduction of the bold roman face in caps so much in vogue with engravers, for use on stationery and commercial printing. It is a most complete series, containing five sizes on six point body and including all other gradations up to thirty-six point. The company also shows two pages of University Script, a face that will commend itself to artistic printers. It is made in four sizes, fourteen, eighteen, twenty-four and thirty point. Besides this it shows the new Art Nouveau Border, a very striking design, particularly well adapted for newspaper and magazine display, and for cover purposes.

The Inland Type Foundry shows two pages, the Haight and Rogers series. Each of these is cast in twelve sizes, ranging from six point to seventy-two point. The letters work together nicely, are unique, and being made "standard line" and "unit set," as all Inland material is, will undoubtedly take well. The Bowman ornaments on the pages are also new.

H. C. Hansen, the typefounder, Boston, shows his Congress series, a letter which will be desired by some where an ornate design is looked for. It is made in six sizes, from eighteen point to forty-eight point.

**A PRINTERS' ROLLER-WASHING MACHINE.**

Notwithstanding the fact that millions of rollers are washed daily by hand, cleaning by machine has until recently never been accomplished for either typographic or lithographic rollers. Those with a limit of fifty inches in length were once considered within average human reach, but with the increase to sixty-five inches and beyond the work became burdensome. This was particularly so in the lithographic trade, where cleaning is followed by scraping and where hand methods have so concaved the surface that as the leather grows old it often loses as much as fifty per cent of its bearing surface, and the grain which was originally imparted to the new leather becomes with each sandpapering less and less until it disappears, and the leather once made hard by contact with color would not take a grain by any known hand methods. When the inventor, Samuel Crump, first applied himself to the question he little dreamed of its difficulties, but one by one they yielded to his persistent efforts and to-day the cleaning and scraping is not only accomplished, but the errors of hand scraping, which are so manifest in all rollers, are constantly being reformed as the washing and scraping is repeated, so that after a few operations the leather is worked into shape and in time becomes as true to surface as when first made. This is true because of the difference in operation, as by hand the roller is scraped in sections, forcing the work in spots; whereas by machine the roller is seized all around its circumference and scraped from end to end at one continuous cut, the carriage propelling the circular scraper traveling on a straight-edge on face of machine parallel with the surface of the roller. So it will be observed that while the tools and methods employed in the manufacture of the rollers and those in hand-cleaning are in a sense herein used, in the circular scraper and straight edge on this machine they are carried much further than by hand, and in their rapid and increased usefulness reduce time and complete the work much more thoroughly, and with the addition of the ingenious grainer head the old roller is brought into subjection once more and actually grained. This work is performed with two brass heads filled with hardened steel needles, and made to travel rapidly in a horizontal plane on the surface of the leather, and in the case of old rollers first cutting down the high parts, and in time, as the washings are repeated, the entire surface

is made true. By a simple device these grainer heads are constantly being stripped of waste leather, and thereby kept up to their maximum working capacity, the circular scraper contributing by filling the concavities while lowering the high spots. Turpentine at from 40 to 60 cents per gallon is expensive, but the best known solvent. In all hand work not a drop was ever recovered, and consequently economy has to be considered in its use. Not so in this machine work. A gallon of turpentine is the usual charge, and that is used unsparingly until the color is washed out of the roller by being drawn up by the massage rollers which work it into the surface and break up the color in their right and left travel. Then the roller is brought to a dead rest and the circular scraper does its perfect work, making a longitudinal scrape on the longest roller in half a minute, and the operation of scraping can be repeated as often as required to thoroughly dry the roll, which becomes an assured fact when the roller is seized all round by the scraping device. The turpentine which is used in washing, and that which is scraped from the roller, drops into a trough which discharges into a duplicate bottle to that from which the supply comes, and they are transposed in use as long as the same color is to be cleaned, and then separately tanked until the same color is again to be washed.

Another economic feature of the machine is that in washing from a strong color, such as bronze-blue to a delicate yellow tint, after the bronze-blue is washed out with blue turpentine the yellow turpentine can be applied and the roller charged thereby with the color of the yellow tint to be printed. Only one type of these machines is built, as it takes every size of lithographic roller known to European or United States markets for rotary or flat-bed presses.

The development of the lithographic roller cleaning and graining machine naturally suggested the use of a similar device for the typographic trade, and as the difficulties were comparatively few they were met in a simpler way and necessarily quicker. In the construction of these machines for composition roller cleaning the same system of massaging with smooth gear faced rolls is repeated and between each set of massage rolls is a scraper gently bearing on the surface of the roller, and as the massage wheels are set on an angle the composition roller is rapidly propelled and in passing each scraper is relieved of the printing ink which has kneaded into it the solvent from the trough below, and the operation is repeated through the passage of the roller enough times to strip it of every particle of ink or other adhering substances. The kerosene or other solvent has an automatic feed, and as it is used over and over again the expense is nothing in comparison to hand methods with benzine and rags. As this work is all performed with kneading massage wheels and scrapers an absolutely clean, dry roller is the result. Ink skin is removed, and lint, which is always deposited from rags, is avoided. In summing up, we have economy in time saved to presses, economy in price of solvents, as kerosene or crude oil or any preferred solvent can be used, and the solvent can remain in continual use for months. The entire cost of rags is eliminated and cleanliness is assured the operator and surroundings. Insurance is bettered and washing up of forms is deferred, as lint or foreign matter is so thoroughly removed that there is nothing to deposit on forms. The space required for these machines is reduced to 14 inches in width and consequently they do not take up more wall room than an ordinary hand trough. Attention is called to advertisement elsewhere.

**MUST HAVE IT AT ANY PRICE.**

Increase or double your subscription price for THE INLAND PRINTER, and your subscribers will continue as before. This would enable you to further improve your artistic magazine. No such amount would be too large for such information and works of art as we receive every month in its pages.—*Muirson & Wright, San Jose, California.*

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

## BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING, by F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{2}$  by 10 inches, cloth, \$1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

GAINING A CIRCULATION — A book of 60 pages containing more than 500 valuable ideas and suggestions from the experiences of successful publishers everywhere, and briefly stated; a single suggestion from this book may be worth a hundred times its cost to you; price, \$1.00, postpaid. CHAS. M. KREBS, New Albany, Indiana.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. \$1.50. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed. S. Ralph. Size, 7 $\frac{1}{2}$  by 9 $\frac{1}{2}$  inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents.

PRACTICAL GUIDE TO EMBOSSED — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents.

PRESSWORK — A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the *Century and Standard Dictionaries* and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8 $\frac{1}{2}$  by 10 $\frac{1}{2}$  inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price \$10 (reduced from \$15).

THE INSPECTOR AND TROUBLE MAN. A little volume of dialogue between the telephone "trouble man" and his assistant, similar to that between the "Operator and Machinist" now running in THE INLAND PRINTER, but the instruction relates to a telephone exchange instead of to the Linotype machine. A valuable and instructive book for those interested in telephone matters. 106 pages, \$1. THE INLAND PRINTER COMPANY, Chicago.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 $\frac{1}{2}$  by 9 $\frac{1}{2}$ . Art vellum cloth, combination white and purple, or full purple. \$1.50. edition de luxe, red and brown in India ooze leather, \$4; pocket edition, 3 by 5 $\frac{1}{2}$ , 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, size of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A NEWSPAPER SNAP — A well established weekly paper in a thriving country town, in Manitoba, surrounded by a fine and growing agricultural community; full particulars, as to price and volume of business, given upon application. TORONTO TYPE FOUNDRY CO., Winnipeg, Man.

B 360 — Excellent weekly newspaper and job printing opportunity in a very prosperous manufacturing city in Illinois; population 20,000; 8-column, 3-revolution Hoe, 5 horse-power steam engine, 25-inch cutter, Jones-Gordon jobber; equipment good; inventories \$2,245; cash price, \$1,750; a better business city of the same size can not be found, and a real hustler can not ask for a better opening. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

C 238 — A prosperous poultry paper in a Western commercial center of 60,000 population, can now be purchased for \$10,500; very complete and high-grade equipment; rare possibilities for a practical and energetic man; write at once for particulars. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

DAILY AND WEEKLY NEWSPAPER with good job office affords excellent opening for good man with bindery; good town of 10,000 without bindery. S 598.

YOURS might become a great success if properly represented. If you have a specialty, process, or idea, which you wish properly presented to Eastern advertisers or publishers, send it to

"THE" MAGILL, 100 William Street, NEW YORK



## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

D 383 — Printing plant in a New York town of 500 in an agricultural county of over 50,000 inhabitants; growing business and capable of extensive development; price, \$1,000. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

FINE OPENING FOR NEWSPAPER in town of 10,000, growing; all industries; best town in the State. Address HASKELL, Ashland, Ky.

F 124 — Newspaper plant in Frost, Minn.; includes 22 cases new job and newspaper type, new Gordon jobber 7 by 11, Washington hand press and complete equipment; price, \$800. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

FOR SALE IN BANKRUPTCY — Completely equipped and modern engraving and printing plant in St. Louis, Mo.; bids for whole plant will be received by me to be opened by Court September 22, 1902; for further information address WILLIAM T. JONES, 701 Commonwealth Trust Bldg., St. Louis, Mo.

FOR SALE — Job office in an Ohio town of 10,000; doing good business; good reasons for selling; will invoice nearly \$2,000; \$1,000 buys it; everything new and up-to-date; don't overlook this if you wish a bargain. S 544.

FOR SALE — Modern newspaper and job office in western Pennsylvania, doing good business; will be sacrificed on account of the health of the owner. S 589.

FOR SALE — Paying Republican paper; New York State; only \$3,000 down; exceptional opportunity. S 416.

FOR SALE — Printing plant in New Orleans, La.; entirely modern; price \$2,500; a fine opportunity for a hustler. S 546.

FOR SALE TO THE RIGHT PARTY — One of the best newspaper plants and job offices in Idaho; the receipts of the office for the past year, for jobwork and advertising alone, are within a few dollars of \$3,000, say nothing of a subscription of \$50 which will easily run the total to \$3,500; a good, hustling newspaper man can easily add another thousand dollars' worth of business during the next year; the politics of the paper is Democratic; the only Democratic paper in the county, which has a population of 15,000 people; the expense of the office for the past year has been little less than \$1,000; parties wishing to investigate this proposition will address all communications to S 586.

FOR SALE — Well established modern job printing plant; \$6,500 equipment, consisting of one Miehle cylinder, one Gordon (C. & P.) and one Pearl, electric power, large assortment of type, everything practically brand new. PARAGON PRINTING & PUBLISHING CO., incorporated. The undersigned owns all stock and for good reasons is anxious to sell out; located in a growing city of 60,000 population; large manufacturing and jobbing center; a good opening for some one; correspondence solicited. C. B. CARTER, Knoxville, Tenn.

G 893 — Complete newspaper and job printing plant in a Massachusetts town of 4,500 population; modern equipment; business now runs from \$5,000 to \$7,000, but can be very materially increased by any wide-awake man; price \$9,000. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

I HAVE NOT TIME to look after our job plant, which we have run for our own printing; will make most any kind of a deal with a job printer having good references; loads of work can be had from near-by factories. L. B. BAKER MFG. CO., Racine, Wis.

IN EASTERN MASSACHUSETTS — An opportunity to secure an old established newspaper and job office in a town of 9,000 inhabitants; price \$1,500 cash. ADDRESS P. O. BOX 182, Brockton, Mass.

J 651 — Thoroughly up-to-date newspaper and job printing plant in one of the best towns of Kentucky (population about 7,000); semi-weekly; Democratic; established 1869; business steadily growing; Babcock news press; C. & P. 12 by 15 jobber; 6 horse-power steam engine; 8 job and news stands and complete equipment; new and attractive offices; everything in shape for an extensive and highly profitable business; a great opportunity at \$8,200. W. M. OSTRANDER, North American Building, Philadelphia, Pa.

VALUABLE BOOK AND JOB PRINTING PLANT, in excellent condition, for sale cheap to close an estate; contains a large, first-class cylinder press, several job presses, paper-cutter, gas engine, and large fonts of body type; also a carefully selected assortment of modern job type, with leads and metal furniture, cabinets, cases, stands, imposing-stones, etc.; the outfit inventories over \$11,000; admirably situated near the Statehouse in Dover, Del.; firm did bulk of State printing since 1876; legislature meets January 6, 1902; purchaser can get immediate possession at moderate rental. Address J. Frank Wilds, Receiver, Dover, Del.

WANTED — Steel die press, second-hand, for hand work; send illustration, give name of maker, and weight. MARSHALL PRINTING CO., Marshalltown, Iowa.

WHO WANTS a good paying book and job office; \$1,000, \$500 cash; owner must sell on account of failing health; splendid opportunity; business 4 years old. S 547.

\$2,800 will buy a long established electrotype foundry doing a profitable business; machinery good as new; terms easy; best of reasons for selling. S 70.

\$1,400 buys job office worth \$2,000; only plant in place of 4,000; easy terms; good reasons for selling. S 471.

## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING cylinder, job presses, folding machines, paper cutters, type, etc., send for bargain list. PRESTON, 45 Pearl St., Boston.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexters single 16, drop roll feed stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleeker street, New York.

CAMPBELL PONY, two-revolution, 23 by 28, front delivery, speed 3,000 per hour. RICHARD PRESTON, 45 Pearl St., Boston.

DRUM CYLINDER PRESSES — Cottrell, 33 by 47; Cranston, 33 by 48; Scott, 33½ by 47; Campbell Complete, 32 by 47. PRESTON, 45 Pearl St., Boston.

ELECTRIC MOTORS — 1 10-horse-power; 1 6-horse-power; 1 5-horse-power; 2 1-horse-power. RICHARD PRESTON, 45 Pearl St., Boston.

FOR SALE — Type, ornaments, column rules, dashes, etc.; used little, very cheap; send for list. SHANNON & CO., Greenfield, S. C.

FOR SALE AT LOW PRICES — Three 4-roller book and job Campbell presses, bed 37 by 52; one 4-roller Campbell Complete, bed 28 by 42; one extra heavy Universal, chase 14 by 22; one 16 by 22 pony Hoe, tape delivery; one power planer and one side trimmer; machines guaranteed as represented. For further particulars address F. X. HOOPER, Glen-arm, Balti. Co., Md.

FOR SALE — Fruit farm, 1 mile to schools, church, postoffice; good house; will exchange for job office. E. L., 917 W. 5th St., Canton, Ohio.

FOR SALE — Single-letter Linotype attachments; universal mold, vise-cap, assembler-box, etc.; good condition. S 572.

HOE PONY DRUM, bed 17 by 21, all modern improvements; also several 7-column quarto presses. PRESTON, 45 Pearl St., Boston.

HOE STOP CYLINDER, bed 36½ by 52, 6 form rollers, excellent distribution, no equal for good work. PRESTON, 45 Pearl St., Boston.

LOT OF MULTIPOLAR ELECTRIC MOTORS for printing-presses, sizes 2½ to 20 horse-power; prices on application. NATIONAL STAMPING WORKS, Chicago.

MAILING GALLEYS — We have several thousand zinc mailing galleys, 30 by 1½ inches inside measure; will sell in lots to suit; a big bargain; write us about them. PHELPS PUBLISHING CO., Springfield, Mass.

POTTER 2-revolution press; bed 42 by 60; 4-roller; splendid condition; guaranteed. PRESTON, 45 Pearl St., Boston.

ROYLE NO. 3 AND NO. 5 ROUTERS, beveler, cameras, lenses, etc., cheap; can completely equip small shop economically. U 544.

3 by 46 Campbell, \$850; 38 by 55 Cottrell & Sons, \$1,250; 37 by 52 Campbell, \$1,100; all 2-revolution; 26 by 35 Potter, \$600; 18 by 25 Cranston, \$550; 28 by 42 Cottrell, \$600; 40 by 54 Potter, \$750; 32 by 46 Campbell, \$450; all drums; 30-inch Peerless, \$95; 30-inch Gem, \$95; 25-inch Reliance, \$80; 23-inch Reliance, \$60; send for full list. BROWER-WANNER PRINTING MACHINERY, 298 Dearborn St., Chicago.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FIRST-CLASS UNION POSTER PRESSMAN — Must be thoroughly familiar with block work; steady employment. S 602.

FIRST-CLASS JOB COMPOSITORS WANTED; none others need apply; good wages and permanent positions for thorough workmen — those with ideas and push. THE HENRY O. SHEPARD CO., Printers of THE INLAND PRINTER, Chicago.

FOREMAN WANTED — A pressman with experience on platen as well as cylinder presses, capable of making ready on either or both, and of taking charge of a room with 2 or 3 cylinders, and 5 or 6 platen, besides power folders, stitchers, cutters, etc.; full information as to previous experience and references will be required; only a man able to grow with the business desired. U 561.

FOREMAN WANTED, capable of taking charge of job composing-room working from 10 to 20 job compositors on a varied line of fine work; who has a knowledge of stock and making estimates; references required with detail information as to previous experience. S 561.

MOLDERS WANTED — Only an expert in molding woodcuts and half-tones need apply; address, stating salary expected. S 565.

NEWSPAPER MAN — Wanted young man of ideas, facile writer, versatile, inventive and able to devise catchy headlines, for desk in newspaper office. S 608.

Operated by steam-power. Price, \$1,000  
Takes dies up to 2 x 4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho, Stone Grinders.

Complete Bindery Outfits furnished promptly.

**E STEEL DIE  
EMBOSSING MACHINES**  
THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

PRACTICAL AND EXPERIENCED YOUNG SALESMEN of energy and ability for Chicago, St. Louis and San Francisco, by a live color printing, label and 3-color process house; must furnish best business and personal references, and state age, selling experience, practical knowledge, habits and salary. S 556.

WANTED — A man of experience to represent the firm doing high-grade catalogue work; must be able to estimate on completed job. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — A man who understands bookbinding, to take charge of an office in a city of 30,000; state experience and salary expected. S 569.

WANTED — At once, a paper ruler, for the better class of bank and commercial work; must come well recommended. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — At once, a commercial job printers, union, for the better class of bank and commercial work. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — Book cutter, capable of doing better class of pass book and pocket check work. JAS. WILKINSON PRINTING CO., Dallas, Texas.

WANTED — Cylinder pressman on color work; state experience, wages expected and where last employed; also whether union or non-union; steady position for sober, reliable man. S 585.

WANTED — Finisher, wood engraver preferred; a desirable place for a first-class reliable man. S 440.

WANTED — First-class cylinder pressman; capable all-round man; steady position; non-union. Address, THE FRIEDENWALD CO., Baltimore, Md.

WANTED — First-class half-tone finisher; must be man of experience; permanent position and good pay to the right party. THE SPRINGFIELD ENGRAVING CO., Springfield, Ohio.

WANTED — Foreman daily office; Linotype operator; two reporters; good newspaper solicitor. Address, BOX 409, Eureka, California.

WANTED — Printer's salesman; one who can do business on salary, and man of ability. Send references, with salary expected, to YORK PRINTING & ENGRAVING CO., Scranton, Pa.

WANTED — Two blank book forwarders, bank and commercial work; in corresponding name references and where last worked. JAS. WILKINSON PRINTING CO., Dallas, Texas.

## SITUATIONS WANTED.

A COMPETENT LADY COMPOSITOR desires position; rapid and accurate. Address F. M. S., 6347 Sangamon St., Chicago.

A FIRST-CLASS HALF-TONE PHOTOGRAPHER desires making a change; 10 years' experience in photoengraving; good executive ability. S 241.

A FOREMAN printer of acknowledged ability will consider propositions for a change on or about September 1st; for further particulars and references, if desired, address S 158.

AS FOREMAN of medium-sized electrotype foundry; first-class, all-round electrotypist, practical, steady, reliable. S 609.

AS FOREMAN — By thorough printer; exceptional executive ability, economical, sober, reliable, first-class proofreader; always employed; desires change. S 541.

AS FOREMAN OR SUPERINTENDENT, by a thoroughly practical printer; 20 years' experience in handling work and workmen; thorough estimator, thoroughly posted on all kinds and sizes of stock; best of references. FOREMAN, 46 Holyoke Place, Cleveland, Ohio.

ASSISTANT TO MANAGER, correct estimator, systematizer, cost keeper; willing to make short trips on request; references; practical printer. S 378.

AS SUPERINTENDENT of printing plant doing engraving, electrotyping, printing and binding, to take charge of mechanical departments; exceptional executive ability, loyal, and a worker. U 609.

A SUCCESSFUL ADVERTISING SOLICITOR, hustler, sober, reliable; 12 years' experience exploiting special editions, dailies, trade journals and high-class advertising mediums; will entertain A-1 proposition to launch special editions on a commission basis; references. S 584.

A WORD TO MANAGERS OR OWNERS.—I wish to correspond with parties who have need of, and are willing to pay a good price for, the services of a man (now employed) experienced in management, superintendence, estimating, buying, thorough systematizer, believer in "on time" principle both with work and employees, practical printer, accustomed to handling the finest grade of printing and large working forces; look after my employer's interests first; will give helpful, loyal assistance to any manager; no objection to making short trips when parties ask for representative; excellent references and samples; try me. U 378.

A YOUNG WOMAN with thorough experience in newspaper work, desires position; good proofreader; can furnish good references. S 570.

BEING A REQUEST by a good compositor for a place with critical printers who do only high-grade work; carefully worked cover-page type designs a fetching success by request. S 452.

BINDERY FOREMAN OR SUPERINTENDENT, capable of handling work and help to best advantage; open for engagement after September 15th; references furnished. S 166.

BOOKBINDER of long experience at blankbook finishing, forwarding and ruling, and all kinds of bindery work; an experienced foreman; married man, steady and sober; in or near Chicago preferred; change by October 1st. S 526.

BOOKBINDER would like to take charge or lease a small plant, or would buy a part interest in the business. S 587.

COMPOSITOR, artistic, up-to-date, sober and industrious, desires situation in the southwest; best of references. S 595.

COMPOSITOR — First-class all-round man specially skilled in high-grade composition and stone-work, desires employment on *best class of work in well conducted concern* where employer or representative in charge is appreciative and *courteous*, and where there is opportunity for advancement; strictly reliable, best references; at present assistant foreman; salary must be over "scale." Address C. D., 256 W. 4th St., New York City.

COPPERPLATE ENGRAVER — A first-class steel and copper plate engraver and steel-die sinker desires situation after October 1st; would be pleased to correspond with parties who contemplate putting in a copperplate engraving plant. S 560.

CORRESPONDENCE REQUESTED with newspaper or Linotype firm desiring first-class machinist-operator to manage their book and job composition; only first-class position considered; capable, steady, union man; will build you up an excellent trade. S 605.

CYLINDER PRESSMAN would like a position under an A-1 foreman in New York city; union, married, age 27; am at present employed. S 563.

EDITORIAL WORKER, experienced in writing, research, condensing, illustrating, proofreading, etc., with thorough technical training in preparation of copy and illustrations to fill exact space, and in making up dummy for press; now doing special work, but would like permanent position with established magazine; young woman. S 599.

EXPERIENCED PROOFREADER wishes position. S 579.

FOREMAN — An economical manager of composing and press rooms, thoroughly practical, who is also a modern job printer and an A-1 stone-hand, desires change; has occupied similar positions successfully for past eight years with two high-class concerns. S 606.

FOREMAN COMPOSING-ROOM of a medium-sized job office producing the best class of booklet, catalogue and commercial work, desires to make a change; if you are in search of a man who will look after your interests as though they were his own, and are willing to pay a fair price for such services, address S 607.

FOREMAN — Practical A-1 all-round man with exceptional experience and business qualifications desires change; union; would accept traveling position. Address S 600.

FOREMAN — Up-to-date job printer, 8 years' experience; anywhere west of Mississippi; desires change; reference from present employer. S 567.

GENERAL FOREMAN of printing house, expert in composing-room management, desires change. E 213.

HALF-TONE ENGRAVER AND PRACTICAL ILLUSTRATOR, owning equipment, wants to make connection with progressive daily in seaboard city. S 544.

HAVE YOU THE MONEY OR THE PLANT? — Two hustlers — experienced solicitor with established trade, and superintendent competent to turn out finest printing — want to meet party with cash to establish a cylinder 6 platen plant. S 594.

JOB AND AD. MAN, union, age 30, 14 years' experience in country and city offices; all-round man, good character and habits. S 597.

JOB COMPOSITOR — Situation with an up-to-date printing establishment as job compositor; am an all-round man in a print shop; sober and industrious. Write for particulars. S 559.

LINOTYPE MACHINIST-OPERATOR desires position; 8 years' experience on book and news work; have necessary tools; can furnish references. S 571.

LINOTYPE MACHINIST with 7 years' experience, morning papers and book offices, desires position; evening paper preferred; best references; strictly sober. S 507.

LINOTYPE OPERATOR, holding situation on morning daily, wants situation on first-class evening daily; experienced, up-to-date, reliable, sober; 5 years' experience. S 616.

LINOTYPE OPERATOR, 2,500 speed, wants an opportunity; California preferred; thorough printer. W. A. KIDDER, 11 G. G. Ave., San Francisco, Calif.

LINOTYPE OPERATOR, 3,000 per hour acquired in 3 weeks, desires opportunity to improve; practical printer, intelligent, reliable. S 604.

LINOTYPE OPERATOR MACHINIST wants steady situation; West; sober, competent. G. H. BUCKNER, Butte, Mont.

MACHINIST-OPERATOR, at present employed, desires change; prefers daily paper in small city west of Chicago. S 618.

MACHINIST-OPERATOR — 5,000 solid brevier; wide experience; no liquor used; machine office preferred. H., 458 9th St., Brooklyn, N. Y.

PHOTOENGRAVER desires good position; experienced in newspaper work; would like to hear from any paper contemplating putting in a plant. S 593.

PRACTICAL PRINTER — A-1 operator-machinist, take charge or other position paying \$30.00; reliable, references. S 611.

PRESSMAN, cylinder and job, understands all grades of work including 3-color work. S 601.

PRESSMAN, non-union, desires a situation; over 17 years' experience, 15 years one shop. S 548.

PRESSMAN — Successful cylinder and platen pressman seeks position with first-class firm; foreman last 10 years; will go anywhere. S 592.

PROOFREADER — Wanted, position in West; newspaper or book work; young woman holding union card; best references. S 568.

RECEIVED MY ART EDUCATION at the Holme School of Illustration; have experience; can give first-class references regarding my ability; can do some reporting; can do pen work or chalk plate engraving; also stereotyping; will work reasonable. S 574.

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SITUATION WANTED by experienced, half-tone, color and catalogue cylinder pressman; now employed in Chicago; would like to take charge of modern pressroom doing first-class work; West preferred; strictly sober and reliable; state salary willing to pay. S 153.

SITUATION WANTED by experienced stereotyper and web pressman; sober and reliable; satisfaction assured. S 342.

SITUATION WANTED by half-tone and line operator with newspaper or engraving house; reference as to character and ability furnished. S 617.

SITUATION WANTED by helper in stereotype room; 4 years' experience. S 549.

SITUATION WANTED — Pressman, cylinder and platen, first-class, young man, would take charge of a medium size pressroom; also can run Dexter folding machine; strictly sober. S 133.

THOROUGHLY COMPETENT, now employed, desires position as superintendent or foreman of composing-room in large or medium printing-office; posted in buying, estimating and handling help systematically and profitably. S 545.

WANTED by man 31 years old, position on periodical or trade paper; 5 years a printer, 2 reporter on daily, 5 editor on weekly. S 577.

WANTED — By young man, position as foreman or assistant; familiar with job and book work, also cylinders and Goldings. S 610.

WANTED — Position as assistant half-tone photographer in first-class plant by all-round photoengraver; desires to become expert operator; 5 years' experience. S 576.

WANTED — Position as proofreader by young woman, with 2 years' experience; university education. ADDRESS L. E. A., Box 18, Marlbank, Ontario, Canada.

WANTED — Position by expert operator Simplex machine; 2 years' experience; best references. GAIL C. WILSON, Daily News, Ithaca, N. Y.

WANTED — Situation by all-round printer; city or country. Address F. M. SHOPE, care "Times," Altoona, Pa.

WANT HIM? — Practical printer, job, book or news, wishes to change; competent as superintendent or foreman; estimates, keeps books, any office work; no objection to country. S 582.

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WANTED — Routing Machine, in good condition; state make and price. MAYER & SCHLICH, Louisville, Kentucky.

WANTED — Second-hand book Linotype; must be in good condition; will pay cash for right machine. U 572.

WANT TO BUY — Daily in town of 5,000 and up, or an interest; 19 years' newspaper and job printing experience; 31, married, sober; references. JNO. C. HANDCOCK, East Brady, Pa.

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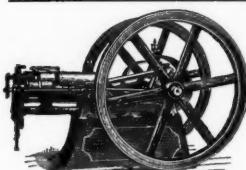


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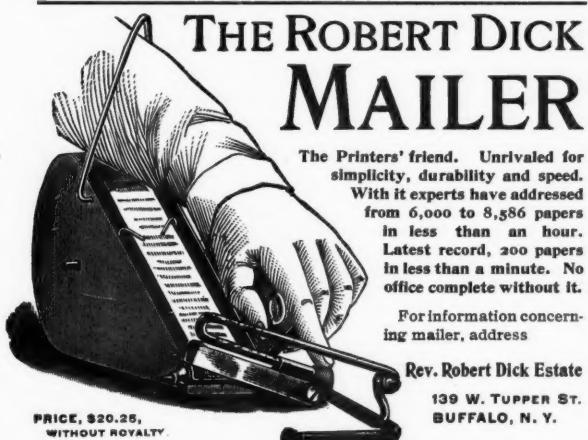
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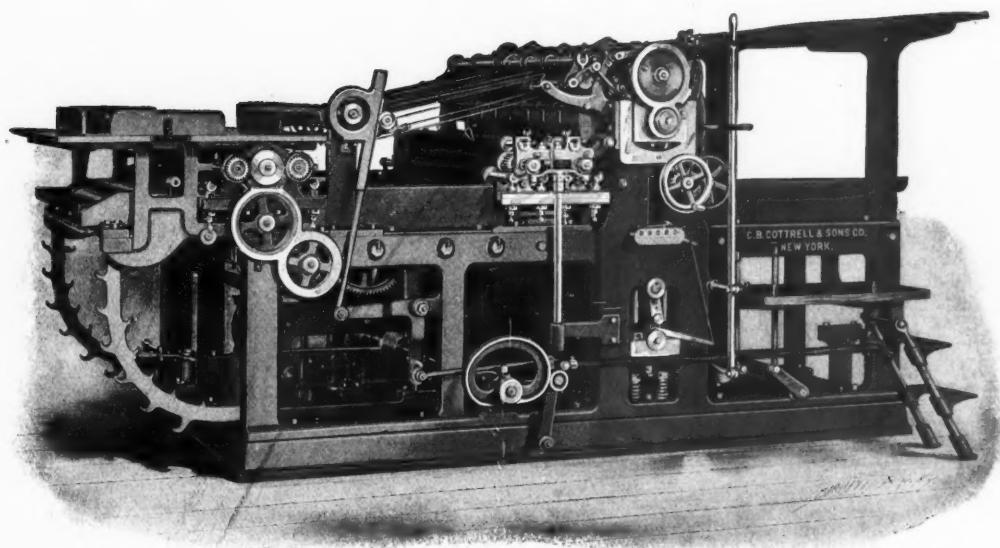
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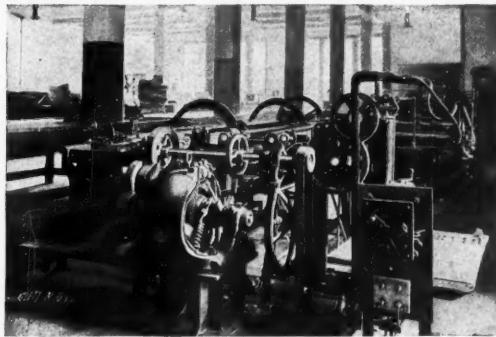
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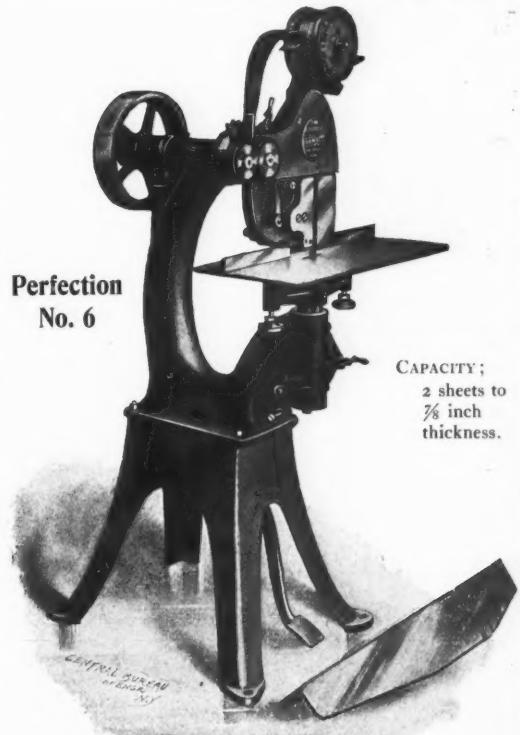
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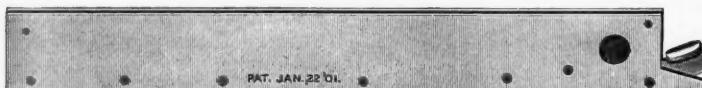
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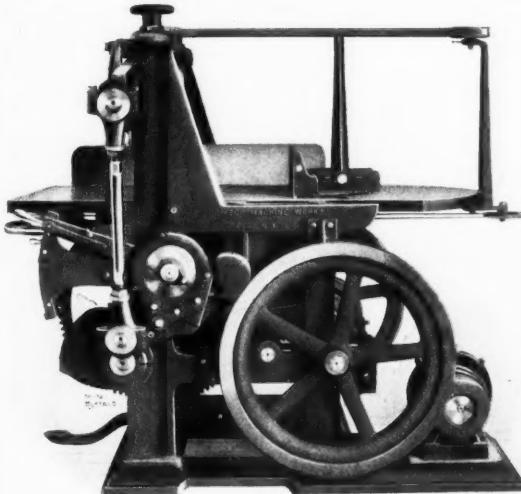
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Machine is operated by rubber presser quad attached to tympan, which brings the blade into position just before commencement of impression and holds same in place until after the paper leaves the type. Examine into this machine carefully, observe the principle and mechanism, note the absolutely solid and perfect bearing for the blade when in position for work. When you have done this, if you wish any further information, write to us or your nearest supply house for descriptive circular. Then benefit by your observations and try it.

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**Damon Perforator Company**  
35 Center Street, Old Town, Maine

Award of Highest Merit. Gold Medal, Pan-American, 1901



## Simplicity

In design makes motor attaching easy, and power required the minimum.

This latest improved

### BROWN & CARVER LABEL CUTTER

Clamps automatically, or by hand, or by foot, without any change of adjustment. The clamp stops any desired distance up for low piles.

Oswego Machine Works  
OSWEGO, N. Y.

STORES { CHICAGO, ILL., 321 Dearborn Street—J. M. Ives, Manager.

LONDON, ENGLAND, 23 Goswell Road—ANDREW & SUTER.

VAN ALLENS & BOUGHTON, 17 to 23 Rose Street, New York.  
THOS. E. KENNEDY & CO., 414 E. Pearl St., Cincinnati, Ohio.

AMERICAN TYPE FOUNDERS CO., 405 Sansome St., San Francisco, Cal.  
MILLER & RICHARD, . . . . . 7 Jordan Street, Toronto, Ont.

AMERICAN TYPE FOUNDERS CO., 606-614 Sansom Street, Philadelphia, Pa.

A. F. WANNER, President

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**BROWER-WANNER CO.**  
298 DEARBORN STREET, CHICAGO

### Wilson Adjustable Patent Blocks

Wood or Iron. Twenty-seven different sizes made up from one set.

**TYPE** { From Leading Foundries,  
at their prices and  
discounts.

*Selling Agents for*

**Challenge**  
**Chandler & Price**  
**Universal**  
**Prouty**  
**Peerless**

**Job  
Presses**

Printing Presses,  
Paper Cutters,  
Cases, Stands,  
Cabinets, Chases,  
Electric Motors,  
etc., etc.  
Entire plants  
quickly supplied.

We have a large  
and complete  
machine shop and  
make a  
specialty of  
rebuilding Presses  
and Paper Cutters.

C O R R E S P O N D E N C E   S O L I C I T E D

E S T A B L I S H E D   1 8 5 2

## BRADNER SMITH & CO.

Paper Makers, Importers and Jobbers

Paper of Every Description, Envelopes,  
Cardboard, Twines, Etc.

184-186 Monroe Street, Chicago

### New Lines for September

The Most Beautiful  
Paper—

## Colonial Bond

You need this line for  
your select trade.

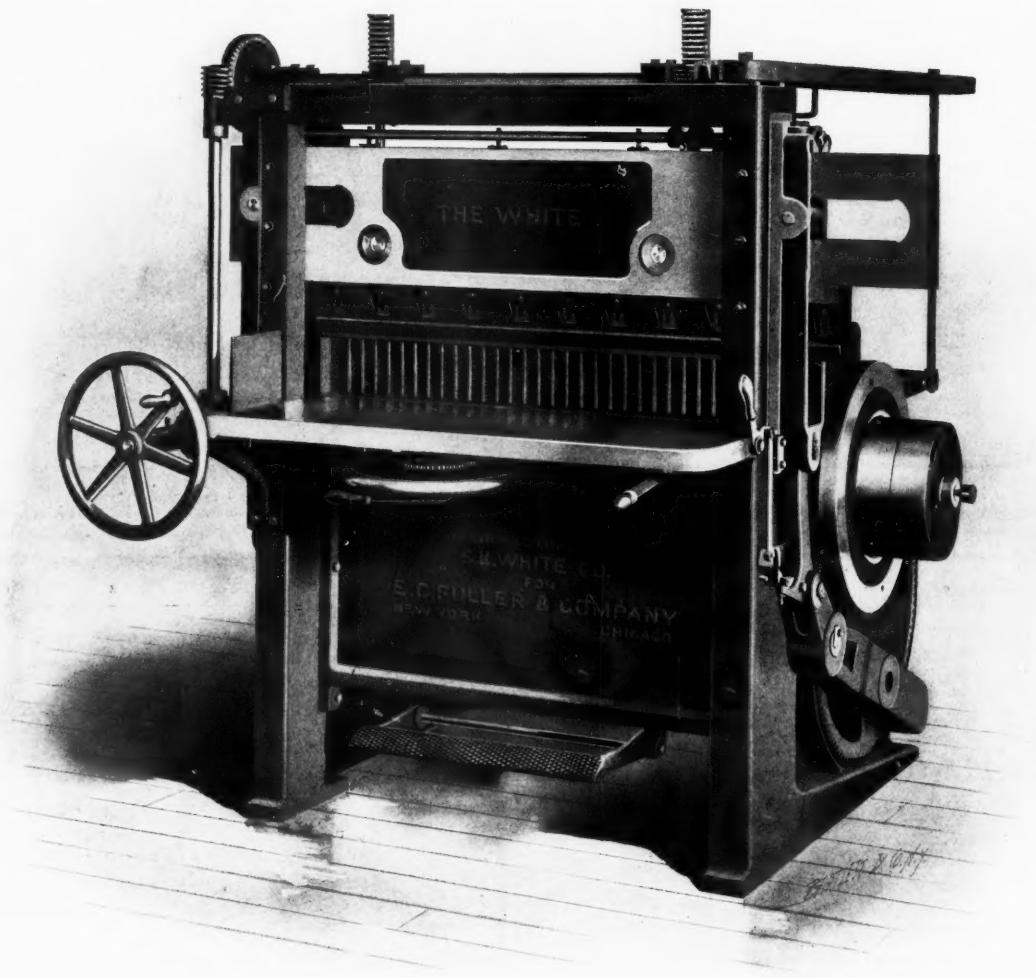


S E N D   F O R   S A M P L E S  
Facsimile of watermark (reduced)

S E N D   F O R   C O P Y   O F   B A R G A I N   C A T A L O G U E

---

# THE "WHITE" Paper Cutting Machine



*Automatic Clamp, Foot Clamp and Hand Clamp.*

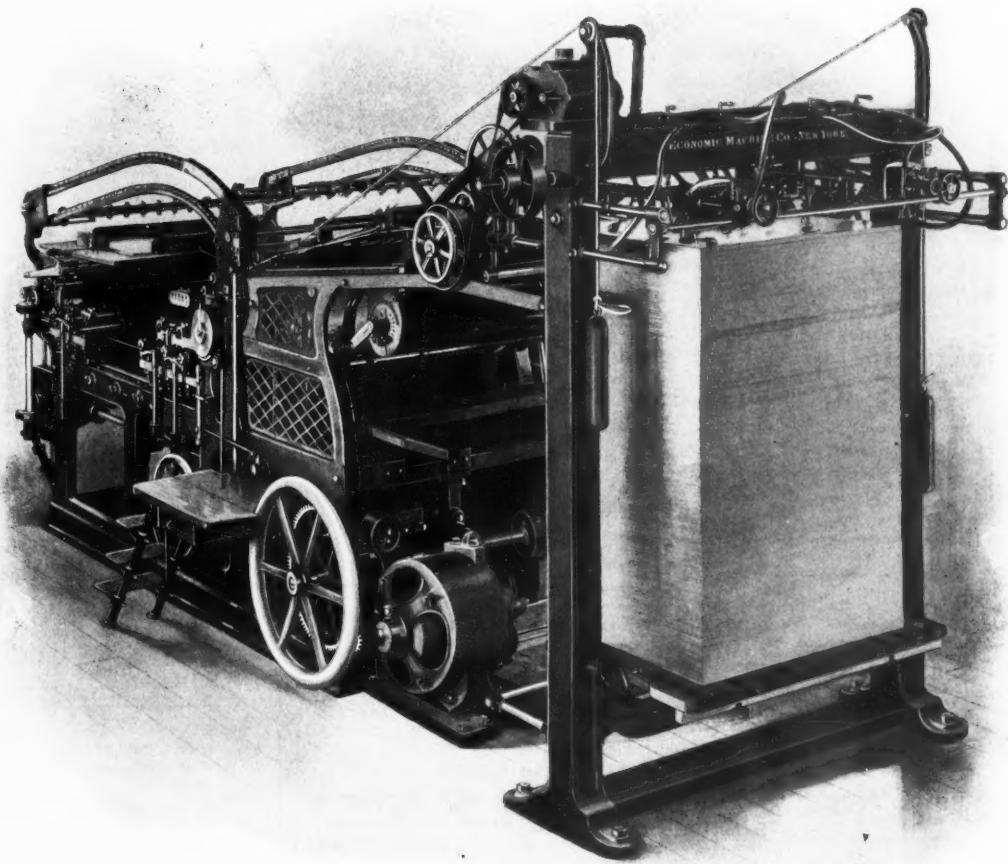
Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic Clamp is purely automatic, no frictions or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO    E. C. FULLER & CO.    NEW YORK

---

# ECONOMIC Automatic Paper-Feeding Machines



*The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.*

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without *increasing* the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

CHICAGO   E. C. FULLER & CO.   NEW YORK

# What purchasers say about Dexter Feeding Machines

C. H. SIMONDS & CO.  
PRINTERS  
297 CONGRESS STREET

BOSTON, MASS., July 22, 1902.

DEXTER FOLDER CO., Pearl River, N. Y.

*Gentlemen*—In reply to your favor of the 21st, inquiring as to our satisfaction with the Dexter Feeding Machines, we beg to state that we are finding them fully up to your representations, and may say confidentially that they are exceeding our expectations.

We think that the feeding machine as built to-day by you has solved the problem. This is especially true in view of the fact that we are enabled to use them upon our most critical work, under conditions bristling with difficulties, with very troublesome paper and occasionally upon very short runs. So far we have yet to find the work that they will not feed as well, if not better, than by hand; and the extreme simplicity of the machine makes its care and adjustment easy.

Yours very truly,

C. H. SIMONDS & CO.

WHITTET & SHEPPERSON  
Publishers

Main and Tenth Streets

RICHMOND, VA., Nov. 29, 1901.

DEXTER FOLDER COMPANY,

127 Duane St., New York City.

*Gentlemen*—In reply to your inquiry concerning increase of speed and the results obtained over hand-feeding in every-day practical operation of your Automatic Press Feeder, we may say that formerly by hand-feeding our output per day of nine hours was from 7,000 to 9,500 sheets. With the Dexter Press Feeder we now get from 11,500 to 14,500 per day.

We experience no difficulty in running different grades or sizes of paper, using news, super-calendered and coated stock, of varying weights, with equal accuracy and speed, and if there is any difference, we believe the larger the sheet the easier it is for the Automatic Feeder to handle.

The increased output we consider the leading feature, and in addition thereto the accurate register, few spoiled sheets and saving of wages are a consideration. Very truly yours,

WHITTET & SHEPPERSON.

Fiester Ptg. Co., Philadelphia.

Working entirely satisfactorily.

Have since ordered three more machines.

Avil. Ptg. Co., Philadelphia.

Get so much larger results out of them than by hand-feeding, see no other alternative except to eventually get them on all our presses.

Have seven Dexter Feeders and two more ordered.

Instructor Publishing Co.

Dansville, N. Y.

Press No. 2 did, in 108 hours, 148,234 impressions—1,372 per hour.

Press No. 3 did, in 110 hours, 145,503 impressions—1,322 per hour.

Press No. 4 did, in 108 hours, 142,126 impressions—1,315 per hour.

Have five Dexter Feeders.

Braid & Hutton, Savannah, Ga.

Has averaged 20,000 sheets per day. Some days running as much as 25,000.

The American Label Mfg. Co.

OF BALTIMORE CITY

Cross, Covington and Sander Sts.

BALTIMORE, Md., Aug. 7, 1902.

DEXTER FOLDER CO.

Pearl River, N. Y.

*Gentlemen*—In reply to your inquiry, we beg to state that after a most exacting competitive test with another make of feeder for more than six months, we find that for all purposes the Dexter Feeders are by far the better machines, and quite beyond comparison with the other one on trial.

The output is entirely satisfactory and the register is, if anything, more accurate than we can secure by hand-feeding.

Hoping the above will give you the information desired, we are, Very respectfully yours,

THE AMERICAN LABEL MFG. CO.  
LOUIS T. WEIS, Vice-Pres.

## A few of the users of Dexter Feeders

Rand, McNally & Co.	-	-	Chicago
American Book Co.	-	-	New York
Wynkoop, Hallenbeck, Crawford Co.	-	-	New York
Chas. Scribner's Sons	-	-	New York
Berwick & Smith	-	-	Norwood, Mass.
Troy Directory Printing & Bookbinding Co.	-	-	New York
Wm. Green	-	-	New York
D. M. Ferry & Co.	-	-	Detroit
Sparrell Print	-	-	Boston
Allen Lane & Scott	-	-	Philadelphia
Youth's Companion	-	-	Boston
R. R. Donnelley & Sons Co.	-	-	Chicago
Ginn & Co.	-	-	Boston
Henberry Co.	-	-	Chicago
Western Newspaper Union	-	-	Chicago
Ram's Horn	-	-	Chicago
Woodward & Tiernan Ptg. Co.	-	-	St. Louis
Stewart Scott Pressroom Co.	-	-	St. Louis
Pioneer Press Co.	-	-	St. Paul
Webb Publishing Co.	-	-	St. Paul
Etc.	Etc.	Etc.	Etc.

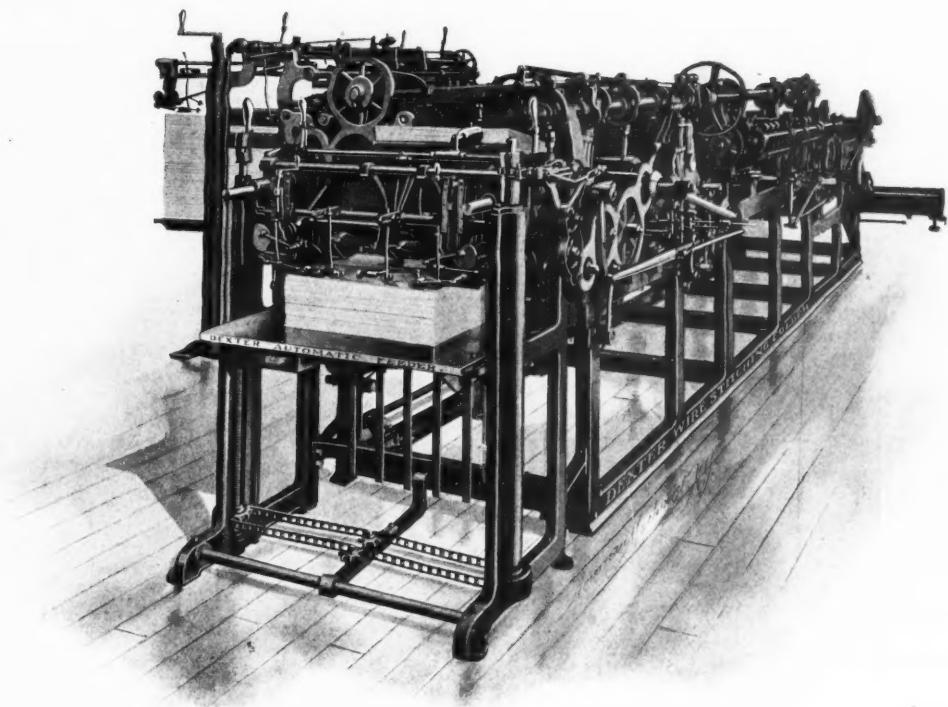
The above are but a few of the expressions made as to the satisfactory operation and results given by our Feeding Machines. It has been clearly demonstrated that the use of Dexter Feeders will mean the saving in pay roll and a material increase in production. Our machines are surpassing the expectations of our most exacting customers, and are guaranteed by us to give satisfactory results.

See opposite page.

DEXTER FOLDER CO.

# Dexter Wire-Stitching Folders

*Automatically Feed, Fold, Cover, Gather, Collate and Wire-Stitch*



## THE DEXTER AUTOMATIC WIRE-STITCHING FOLDER

In use by F. L. CHAPMAN & Co., Chicago.

This machine is used for folding, stitching and turning out complete *The Ram's Horn*.

Its capacity for periodicals of 16, 20 and 24 pages is 4,500 complete copies per hour, and those of 32, 36 and 40 pages at the rate of 2,250 complete copies per hour.

We are prepared to furnish wire-stitching folders with capacity of from 16 to 60 pages.

WE BUILD FOLDERS OF EVERY DESCRIPTION AND FOR EVERY CLASS OF WORK.

*Write for Full Information.*

### SOLE AGENTS

*Great Britain and Europe*  
T. W. & C. B. SHERIDAN, London, Eng.  
*Canada*, J. L. MORRISON Co., Toronto  
*Australia*, ALEX. COWAN & SONS  
Melbourne, Sydney, Adelaide

### DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY, PEARL RIVER, NEW YORK

CHICAGO

315 Dearborn St.

NEW YORK

290 Broadway

BOSTON

12 Pearl Street

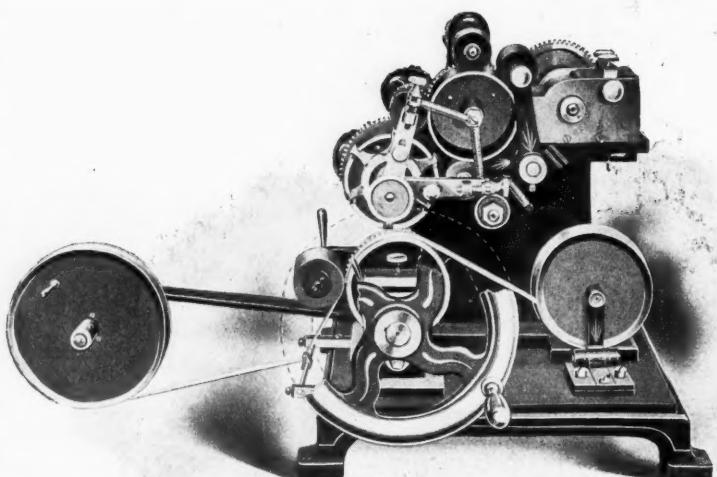
# "Perfection" Rotary Tip Printing Press

*The Only  
Satisfactory  
Press  
of its Kind  
in  
the World*

*Hand or Power*



Prints  
from  
a  
Roll and  
Rewinds  
Paper  
Ribbon  
Tape  
Silk  
Linen  
or  
Cotton



*Patent Applied For.*

**Price, \$500**

Speed  
100  
yards  
per  
minute  
by  
Hand  
Power  
—  
Feeds  
Rewinds  
and Inks  
Auto-  
matically



*Prints from Curved Electro  
or Stereo Plates.*

*No. 1 prints up to One  
Inch Wide.*

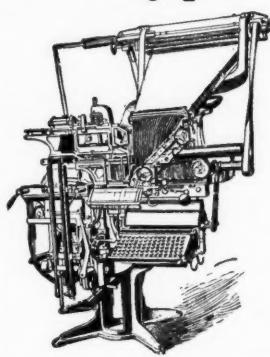
*Each press is furnished with  
special  
Bending Machine  
for Bending  
Electro or Stereo Plates.*

**Toronto  
Type Foundry  
Company Ltd.**

**Toronto : : : : : Canada**

## The Mechanism of the Linotype

By JOHN S. THOMPSON



The Latest and Best Work on This Subject

A COMPLETE and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published.

Fully illustrated. 128 pages. Cloth, \$1.50 prepaid.

Address all orders to

THE INLAND PRINTER CO.

212-214 Monroe St.  
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116 Nassau Street  
New York

## Henry Lindenmeyr & Sons

LEDGERS BONDS FLATS  
LINENS FRENCH FOLIOS  
FINE THIN PAPERS  
MANILA WRITINGS

We carry the largest and best assortment of these lines in stock for prompt shipments, and samples of each are shown, in compact form, in

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## Paper Warehouses

32, 34 AND 36 BLEECKER ST. 20 BEEKMAN ST.  
N E W Y O R K

## The Best Yet Made

### Our New No. 5 Rod Embosser

is the most powerful, easiest working and easiest adjusted Rod Embosser ever made.

Specially designed to do the highest grade of work on cardboard and leather; solid and substantial in construction, few parts and no waste metal—every pound has work to do.

It is operated by a crank motion on a new principle, protected by patents, which gives greater pressure with less expenditure of power than any motion yet devised.

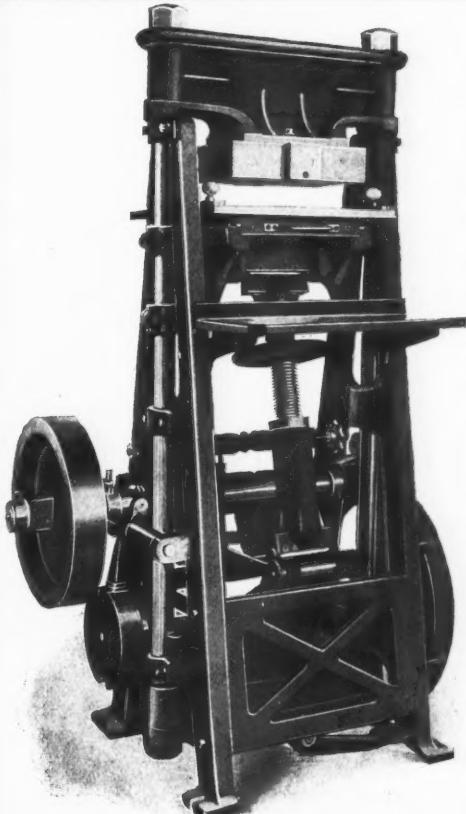
**SPECIFICATIONS** — Bed, 12 x 15 inches; rise and fall, 2½ inches; six-inch adjustment; steam or gas head, as desired; either hand-lever or power.

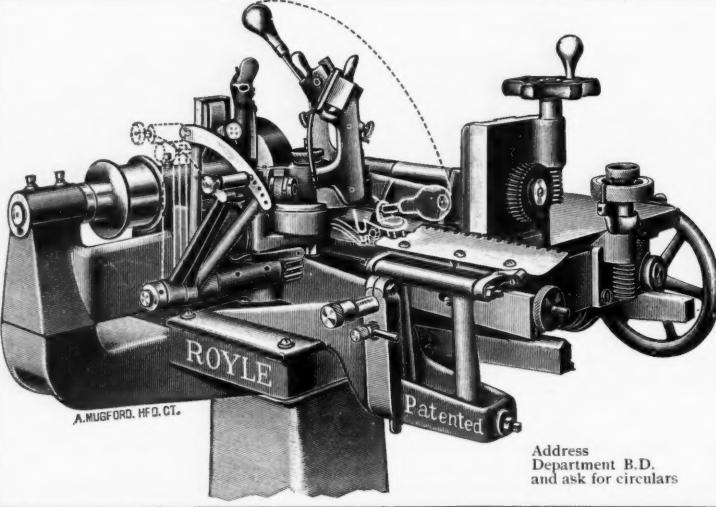
Do not place your order for an embosser until you have seen and investigated the merits of this superior machine. Write us about it.

**THE STANDARD MACHINERY CO.**

Makers of Paper Cutters and Bookbinders' Machinery

MYSTIC, CONN.





A. MUGFORD, HFD. CT.

Address Department B.D.  
and ask for circulars

**DETAIL.**

Even the minutest should not be overlooked. How well the actor knows the truth of that remark—the costume, the gesture, the tone, all contribute to make the character. So the finish, the framework, to the picture. The idea of beveling the border of a photoengraving, or lining it, is not new; but how easily the proper effect of such work may be destroyed through the imperfect mechanism by which it is applied.

**The Lining Beveler**  
manufactured by  
**John Royle & Sons**  
Paterson, N.J., U.S.A.

IS NEARER TO PERFECTION  
THAN ANY OTHER MACHINE OF  
ITS KIND.

**Crane's Ladies' Stationery**

*Sold by all Stationers and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

**T**HESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

**SUPERFINE QUALITY**—In Light Blue Boxes, containing  $\frac{1}{4}$  ream of Note Paper each, and in separate boxes  $\frac{1}{6}$  thousand Envelopes corresponding.

**EXTRA SUPERFINE QUALITY**—In Lavender Colored Boxes, containing  $\frac{1}{4}$  ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY  
**Z. & W. M. CRANE**  
**DALTON, MASS.**

**CROWN PLATES**



**PICTURES TALK**

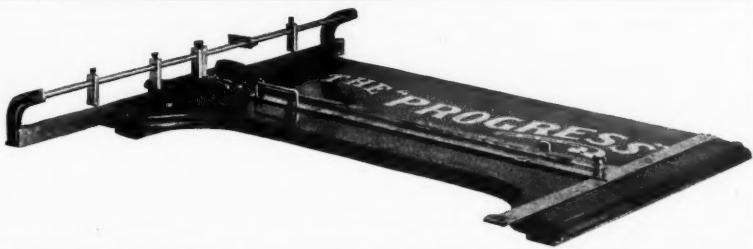
MORE THAN WOMEN.

**DO YOU EVER MAKE THEM TALK FOR YOU?**

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies. Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal. We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

**HOKE ENGRAVING PLATE CO.**  
Patentees and Sole Manufacturers,  
St. Louis, Mo., U.S.A. and 111 Fleet St., E.C., London, Eng.

# Price Only \$15.00



## The Progress Perforator Feed Gauge

*Every Machine Guaranteed.*

*Send for Illustrated Circular*

Attachable to any Round-hole Perforator.

Is perfectly noiseless.

No removal of stops necessary.

Has anti-friction rollers.

No racks or gears.

Every part in plain view.

No small parts or springs to get out of order.

Any boy or girl can operate it.

*For Sale by All Dealers.*

*Send for New Complete Catalog  
PRINTERS' and BOOKBINDERS' MACHINERY*

*Manufactured by F. P. ROSBACK  
2541 LEO STREET, CHICAGO*

## PUT MONEY IN THY PURSE

is as good advice to-day as when Iago gave it to the Venetian, but the 20th century man has found better, and this is it :

*Buy a PERFECTED PROUTY  
and let that do it for you.*

The printer with a PERFECTED PROUTY is sure to succeed.

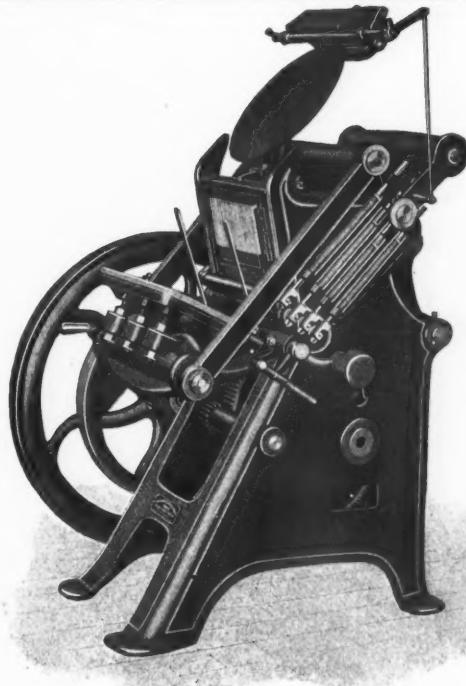
It is the strongest and most rigid press made.

It has two main Gear Wheels, and no Cams.

It can be relied upon for high-grade work of every sort.

It will outwear any two others on the market.

Write for catalogue.



**MANUFACTURED ONLY BY**  
**Boston Printing Press Mfg. Co.**  
**176 FEDERAL ST., BOSTON, MASS., U.S.A.**

HADWEN-SWAIN MFG. CO., . . . . . San Francisco, Cal.  
CHAS. BECK PAPER CO., . . . . . Philadelphia, Pa.  
AMERICAN TYPE FOUNDERS CO., . . . . . Chicago, Ill.  
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## The AMERICAN P. D. Composition Roller Washing Machine

CLEANS ALL CYLINDER PRESS ROLLERS FROM 2 TO 4 INCHES DIAMETER, ANY LENGTH.

## The AMERICAN P. D. JOBBER for Composition Rollers

CLEANS GORDON, UNIVERSAL, HARRIS AND ALL JOBBING ROLLERS.

CLEANING IS PERFORMED AS FAST AS YOU CAN FEED AND REMOVE THE ROLLERS.



## Lithographic Roller Washing Machine.

Will Clean and Grain a 65-inch Roller in 2 to 4 minutes.

Waste in Graining hardly perceptible.

Washes, Grains and Scrapes the Surface of Rollers true to gauge.

Adapted to every length and diameter common to U. S. or foreign market.

Insurance bettered by absence of saturated rags and paper.

Returns all the turpentine for continual use except what evaporates.

Each color of waste turpentine separated so as to charge the roller being cleaned with its next color.

Size 14 inches by eleven feet—can set against wall back of presses.

Adapted to belt or motor power.

**PRINTERS' ROLLER WASHING MACHINE CO.**

SAMUEL CRUMP, PRESIDENT. WELD & STURTEVANT, SELLING AGENTS.

12 READE ST., NEW YORK, U. S. A.

MANHATTAN BLDG., CHICAGO.

# Nathanizing the Printing Business

I require a detailed statement and inventory of every plant that is listed with me. I will not recommend any business that I haven't confidence in.

It is no credit to me to sell a printing office and have the buyer find afterward that he has been deceived.

The world's greatest financier owes his success to the fact that he personally examines every proposition before presenting it to his clients, and can be relied upon to recommend only such properties as have excellent prospects.

That is the principle on which my business is being conducted.

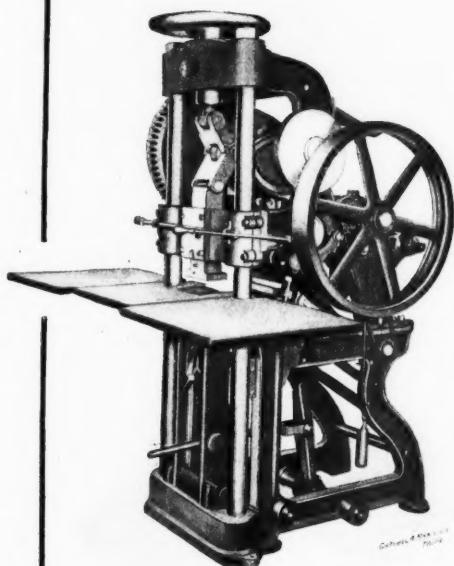
If you have a good offer that will bear investigation, I can dispose of it without undesirable publicity. I charge no retaining fee.

All correspondence is strictly confidential.

I have references all over the United States.

**PAUL NATHAN, *Printers' Broker***  
**Metropolitan Life Bldg. Cor. Madison Ave.  
 and Twenty-third St. NEW YORK CITY**

WRITE FOR BOOKLET



Mention this Advertisement

## The CARVER & SWIFT STAMPING PRESS

*Is the  
 ORIGINAL MACHINE*

To SUCCESSFULLY INK and WIPE a DIE AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH-GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses—because our press has stood the TEST, and they KNOW ITS VALUE.

**PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.**

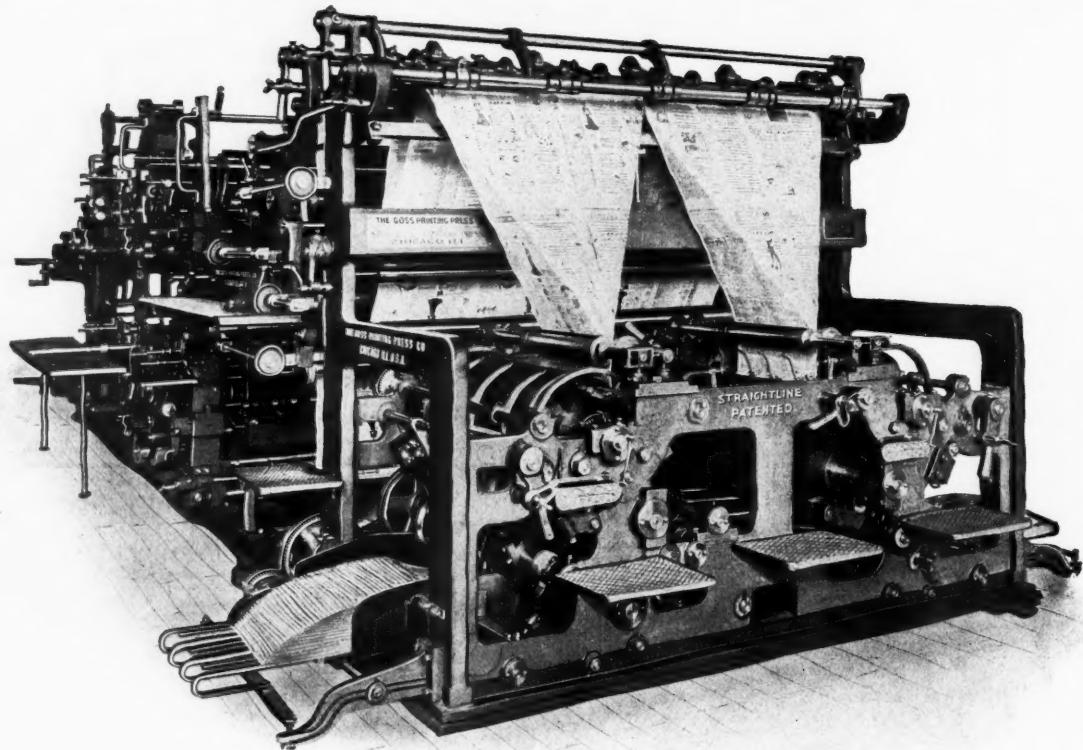
## THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue  
 PHILADELPHIA \* \* \* PENNSYLVANIA

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THE GOSS  
PATENTED  
STRAIGHTLINE



QUADRUPLE PRESS WITH IMPROVED TAPELESS FOLDER

Built either 2, 3, 4, 5, 6 deck high, 2 plates wide, or 2, 3, 4, 5, 6 deck high, 4 plates wide, to suit the convenience in space either in width or height.

Producing the largest output in the least given time.

STRAIGHTLINE PRESSES are easy runners, good printers and money-makers. Print all combinations of papers in multiples of two to the full capacity of press. If you want the best up-to-date machine, figure on the GOSS STRAIGHTLINE.

BUILT BY

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THE GOSS PRINTING PRESS Co.  
Sixteenth Street and Ashland Avenue, CHICAGO, ILL.

# In Summer Time



**BUFFALO INKS  
ALWAYS WORK**



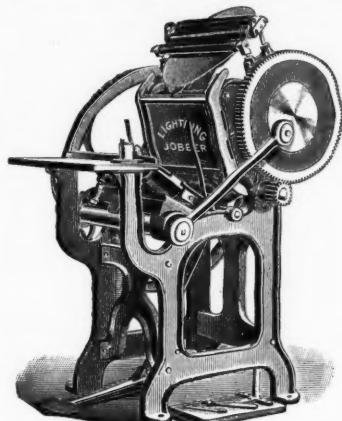
WHEN the weather is hot and rollers are wont to bother the sweltering printer, and even the paper seems determined to add to his discomfort, it is well not to have other set-backs in the way of unsatisfactory inks. To avoid worry on the ink question you should select BUFFALO PRINTING INK—the kind that "always works."

*Our new Sample Book of Cover Inks is yours for the asking. Write on your own letter-head—don't use postal.*

**BUFFALO PRINTING INK  
WORKS : : : Buffalo, N.Y.**

*E. F. RYCHEN, Proprietor.*

NEW YORK BRANCH, 69 ANN STREET



Lightning Jobber

**What a Recent Purchaser says of it:**

*Gentlemen,—\* \* \* As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. \* \* \* I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.*

*Yours sincerely, F. B. ELLIOTT.*

**Write for Circulars and Descriptive Matter.**

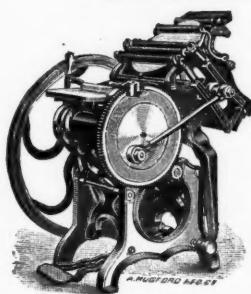
**FOR  
SALE  
BY  
ALL  
DEALERS**

**The Ideal  
Paper  
Cutter**

*Has Time and Labor-Saving Devices found on no other cutter.*



Ideal Cutter



Jones Gordon

**The Jones  
Gordon**

THE BEST JOB PRESS  
IN THE WORLD

*HAS—  
Distributing Ink Fountain,  
Ink Roller Throw-off,  
Self-locking Chase Hook,  
and other improvements.*

(Successors to The John M. Jones Co.)

**The Jones Gordon Press Works, Palmyra, N.Y.**

*Junior Machines can be seen at our Agencies in Chicago and San Francisco. You are invited to call and examine them.*

# Ready for

The  
Junior  
Linotype

*A Perfectly  
Constructed  
\$1,500  
Slug-Casting  
Machine*

*Now Ready*



THE JUNIOR LINOTYPE, \$1,500

Words of the highest praise are already being received as to the UTILITY, SIMPLICITY and ECONOMY of this "Little Giant" Composing Machine. \$1,500 includes two complete type faces and bodies.

*Place your Orders NOW, to prevent delay.*

MERGENTHALER

LINOTYPE CO.

17, 19, 21 Van Buren Street, CHICAGO.  
329 Sansome Street, SAN FRANCISCO.

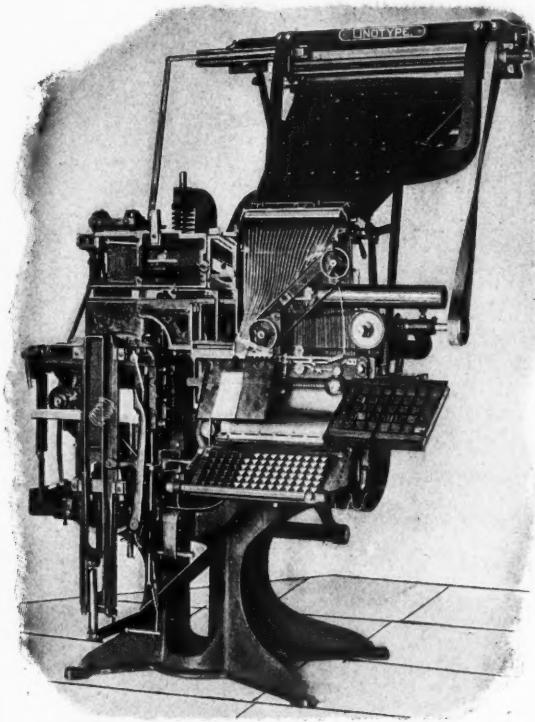
Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

*A complete stock of Matrices and Machine Parts are kept at our Agencies in Chicago and San Francisco.*

*Prompt service assured.*

# Shipment



THE LINOTYPE — 8,000 in Daily Use.

The  
Standard  
Linotype

*The Monarch  
of the  
Composing  
Room*

Business competition has caused the universal adoption of the Linotype. All up-to-date, progressive business firms equip their offices with machines of proven utility and economy, as do their competitors—hence the adoption of this machine.

*If in doubt as to the merits of the Linotype, write to any of its users.*

100 Type Faces  
30 Different Languages } All from One Machine.

MERGENTHALER

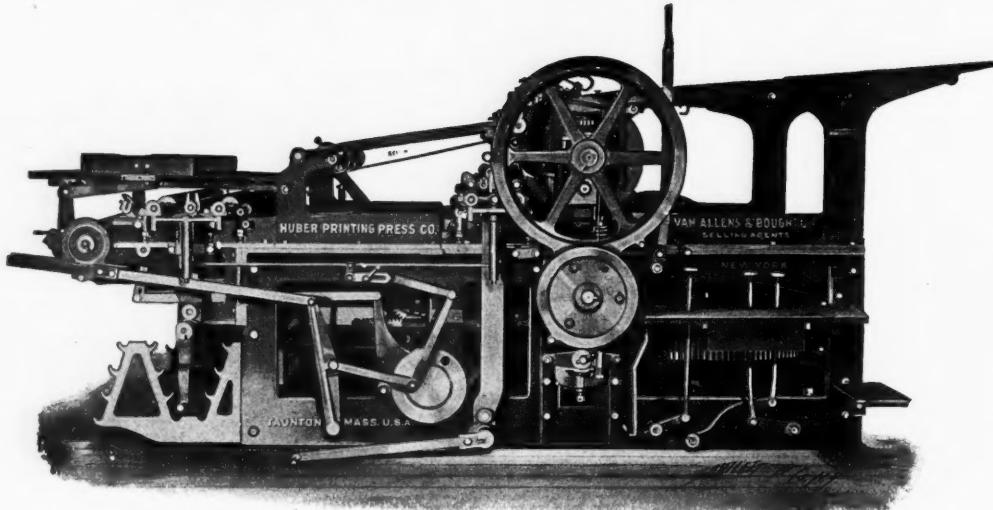
**LINOTYPE CO.**

17, 19, 21 Van Buren Street, CHICAGO.  
329 Sansome Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

# THE HUBER



## Do you know any thing of the Huber Printing Press?

Would you not think, as a progressive printer, a few hours well spent in looking into its new features? For instance:

THE HUBER drives direct—no intermediate gears.

THE BED AND CYLINDER are locked with a registering device under center of bed, adjustable so as to prevent lost motion.

THE PYRAMID DISTRIBUTION ensures the finest effects from the ink.

THE ANGLE ROLLERS are geared to travel with the ink plate.

THE BRAKE, BACK-UP and many other labor-saving devices.

The HUBER is rigid—the Register is perfect. The machine is the finest built. It gives the largest product.

LET US HAVE A CONFERENCE WITH YOU.

## VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY,  
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange  
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,  
H. W. THORNTON, Manager,  
Telephone, 801 Harrison. CHICAGO.

**ADMIRATION**  
is a Power in Publicity

“WE REMEMBER BEST THAT WHICH WE ADMIRE MOST.”

The Advt.—Booklet or Catalog which excites the admiration of the public by its novel, rare or excellent appearance, with a uniform quality and carefulness of execution plainly apparent, is the kind that brings orders, reputation and success to the advertiser.

The public expect the high class matter—they are looking for it—they are getting it from wise concerns who realize this—and the fellow who continues to use the “something just as good” (because it’s cheaper) will have to mend his way or sooner or later get “Down and Out.”

We compile—design—prepare copy and engrave, ads—covers—title pages—book and catalog illustrations—letterheads—cards—maps, etc.—and we do it right.

Ye advertiser or printer can do no better than place your orders and your confidence with us. We want to prove this. Send in your copy—ask for suggestions and prices—give us a few orders—then use your own judgment as to the truth of our statements.

WE GUARANTEE EVERY PLATE WE MAKE. Ability, experience and capacity are the inducements we offer. Can we serve you?

**Franklin Engraving & Electrotyping Company**  
341-351 Dearborn Street, CHICAGO, U. S. A.



REGISTERED

## Sigmund Ullman Company

SOLE MANUFACTURERS

THESE INKS, made by an entirely novel process of our own, have quickly found their way into a large number of the best printing establishments, where their merits are appreciated, and the results obtained with them greatly admired.

The great intensity of these inks, bringing out the finest lines and dots, make them eminently fit for

### **SUPERIOR HALF-TONE AND CUT WORK**

**The Doubletone Effect** with *one* impression is not only unique, but in some respects superior to printing done in several colors. We are now making about twenty distinct shades of DOUBLETONE Inks, divided into

**Doubletone Blacks**

**Doubletone Colored Blacks**

**Doubletone Colors**

And are constantly increasing the assortment. Specimens mailed on application.

*Factories and Principal Office—146th Street and Park Avenue, New York*

*Downtown Branch—23 Frankfort Street, New York*

*Western Branch—45 Plymouth Court, Chicago, Ill.*



# 40-Cent Cut Black

Three Grades of Softness  
in stock always



## *Honesty is the Best Policy.*

WE have found it to bring success. We sell honest inks at moderate prices. Our **40-Cent Cut Black** is an example of this kind. Its quality never changes. The prices of raw material may rise, but the goodness of the ink is still there and acknowledged by all who use it.

We carry a full line of inks of all kinds—Plate Inks, Lithographic and Type Inks, and News Inks for cylinder and perfecting presses—4 cents up. Always the best at moderate prices.

**F. E. OKIE COMPANY**

# AN ATTRACTIVE EXTERIOR

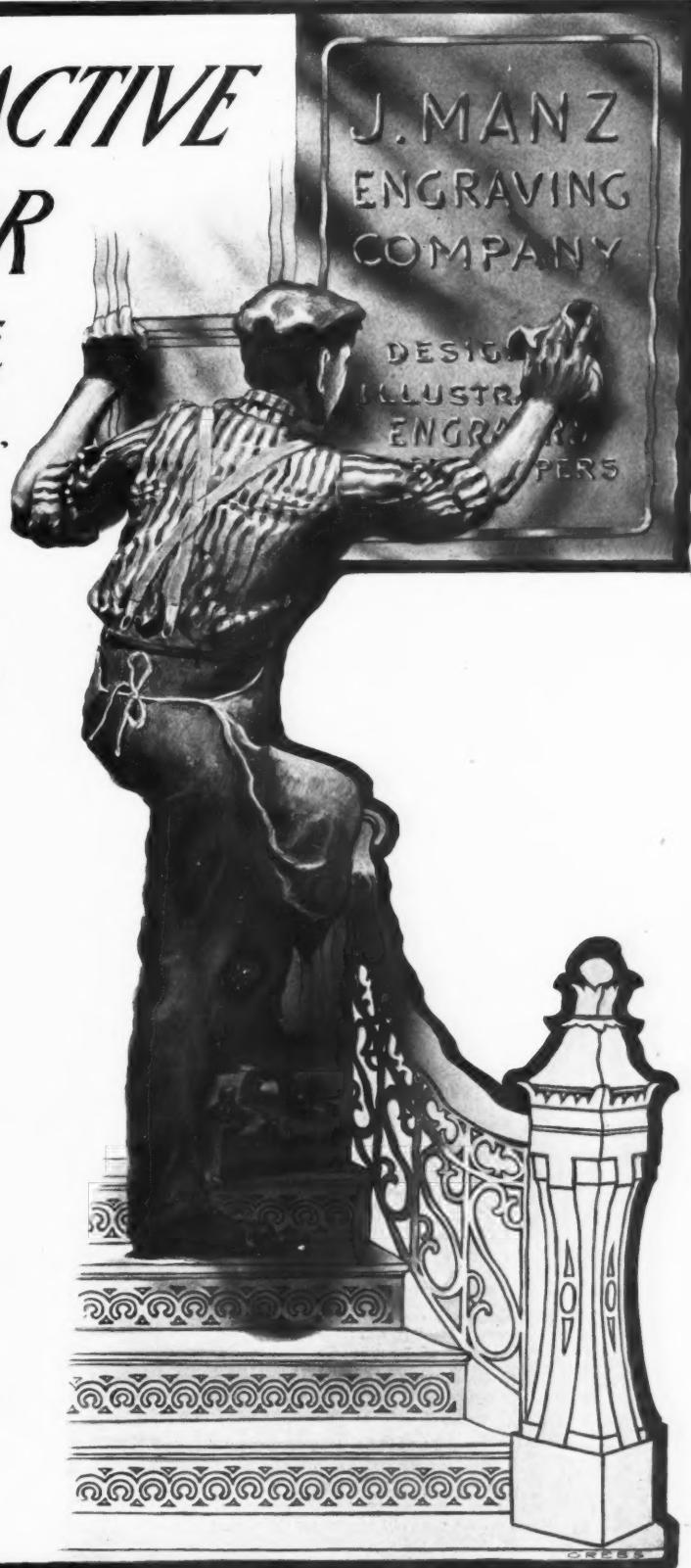
*and interior is  
most essential  
to your Booklets,  
Catalogues etc.*

*We comprehend  
and intelligently  
execute all your  
wants in Covers,  
Illustrations and  
Designs*

*Have the  
imprint on your  
Printing Plates  
read*

# MANZ CHICAGO

NEW YORK PLANT  
23-27 CITY HALL PLACE



# QUEEN CITY PRINTING INKS



LARGE advertiser once said that one of the features of a good ad. should be the NAME OF THE FIRM. We agree with him, but think that the character of goods the firm makes should also have some prominence. That is why we use the top panel of this ad. as we do. The QUEEN CITY PRINTING INKS have a reputation we are proud of. Patrons can be assured that our goods will be up-to-date in every particular, and that prices will also be right. All goods shipped are guaranteed to be exactly as represented. No order too small for us—no order too large for us. We do not show colored inserts, but can supply sample sheets, exhibiting what any of our inks will do, to those interested.

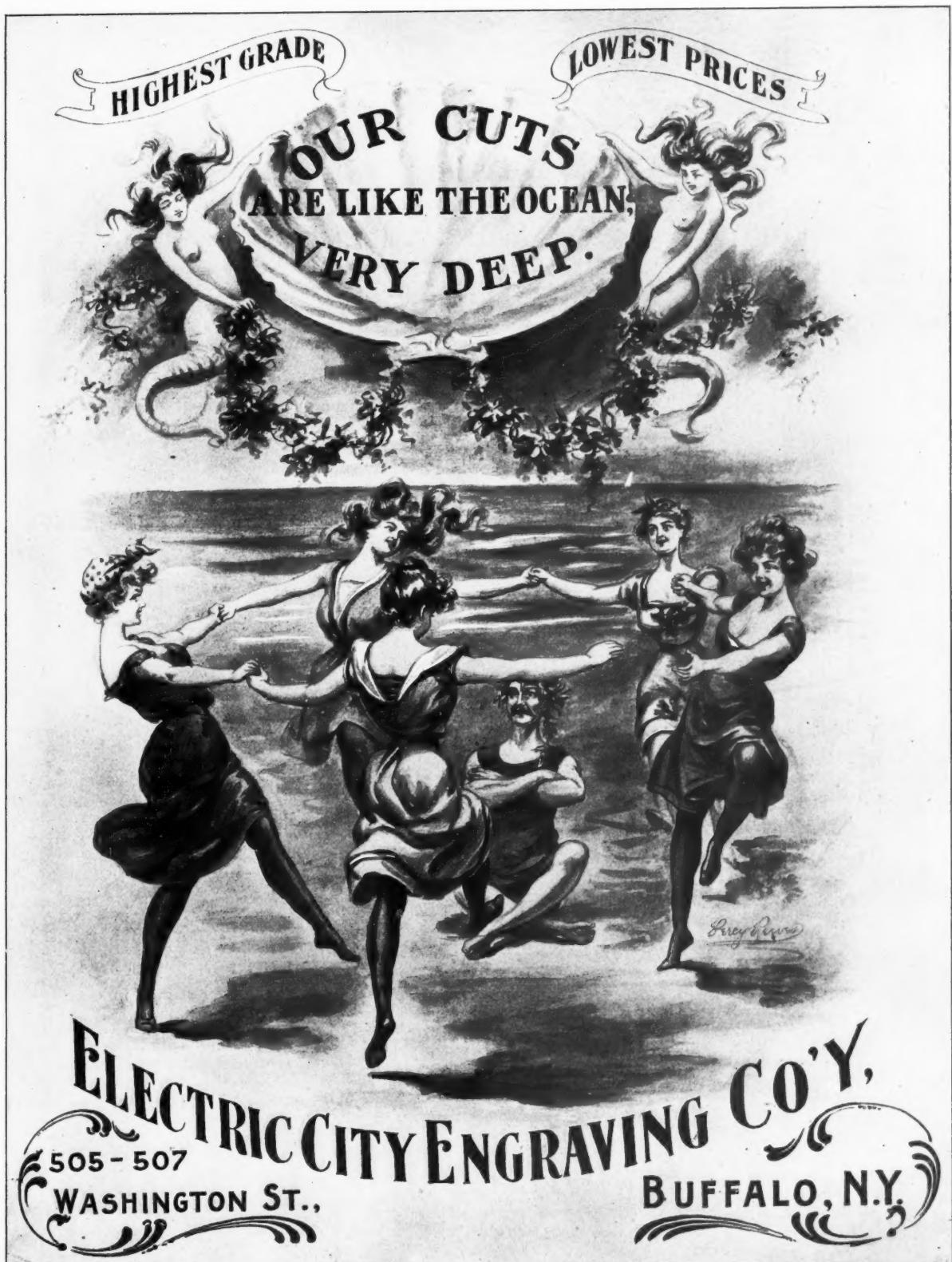
Queen City Printing Ink Co.  
FACTORY—CINCINNATI, OHIO

*Branches—Chicago and Boston*



**DON'T FORGET** that \$100 Prize Blotter Offer  
mentioned last month. Turn back  
to page 698, August INLAND PRINTER, and read all about it. If not  
understood, write for particulars. You may get one of the five prizes.





*FIFTH AVENUE  
AT NINETEENTH STREET  
NEW YORK*

There is so much occasion for the Barnes-Crosby Company's New York establishment, the only question is why it was not opened before. The national scope of the business called for such a move two years ago.

It has taken almost two years to prepare—not an office, but an organization. Experts must needs be had to direct each branch of the work, talent found and trained to the Barnes-Crosby way of doing things.

We are now on the ground in full force and equipment—with better service for our Eastern customers and ready to anticipate the season for the Western buyer who comes to New York to purchase his goods.

Our Paris connection, in conjunction with our New York house, assures our continued supremacy in the fashion field.

Our New York art department is under the direction of a designer of national reputation.

Anna Burnham, whose figure work is known throughout America, is of the staff.

People everywhere know Barnes-Crosby quality in newspaper, magazine, booklet and catalogue advertising. Perhaps few realize the many other things we do, or how many expert people we have in all lines, to help the business man get more business.

The Barnes-Crosby chain includes large establishments in Chicago, St. Louis and New York. Address the nearest house.

***BARNES-CROSBY COMPANY***

***Artists, Engravers***

***CHICAGO, NEW YORK, ST. LOUIS***

# ALWAYS ATTRACTIVE

THAT'S THE WAY  
WE MAKE THEM



ILLUSTRATIONS · DESIGNS ·  
ENGRAVINGS · COLOR-PLATES  
· E · T · C ·

ELECTRO-LIGHT ENGRAVING CO.  
COR. ROSE PEARL & NEW CHAMBERS ST<sup>E</sup> NEW YORK

## Do You Imitate Typewriting?

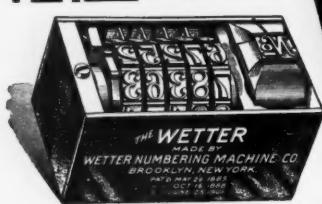
If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work.

Ink, Trial Pound . . . \$3.00  
Ribbons . . . Each, 1.00  
" . . . Per dozen, 9.00

New York, Chicago,  
Philadelphia, Pittsburg,  
London, Toronto

**A. P. LITTLE**  
MANUFACTURER  
**ROCHESTER, N. Y.**

PRICE  
**12.83**



Style of figures  
Style J 1234567890  
Style K 12345678  
SOLD BY ALL DEALERS

THE

# WETTER

Is the only type-high Numbering Machine that can be locked up in a form with or without type matter and number successfully.

The Wetter is designed for the use of the job printer, and meets his every requirement. Entirely automatic from 1 up to 100,000. Absolutely accurate in every minute detail. Every working part hardened and tempered. Finest workmanship. Entirely interchangeable. Made of few parts. Simple, sure and accurate. Will number anything a printer is called upon to number. Absolutely perfect alignment of figures and finely engraved. Prints the numbers as clear and smooth as copperplate. Figure wheels reset with utmost ease. Non-breaking springs.

**WETTER NUMBERING MACHINE CO.**

331-341 CLASSON AVENUE, BROOKLYN, NEW YORK



## The "VICTOR" Steel Die Power Embossing and Printing Press

The only entirely satisfactory  
press of its kind in the  
market to-day.

### POINTS

Only three adjustments to press.  
The only press that trips the impression  
at any point while running.  
Saves ink, saves wiping paper, saves time.  
Will stamp any die to limit as fast as  
feeder can handle the paper.  
The only press that absolutely locks die  
chuck when impression is taken.

WRITE FOR SAMPLES AND FULL INFORMATION

**The Fullard Manufacturing Co., Inc.**

WILLIAM FULLARD, Sole Selling Agent,

624 and 626 Filbert St., PHILADELPHIA, PA.

### Presses Built in Two Sizes

No. 1 — Size of Die, . . . 3 x 5 inches  
No. 2 — Size of Die, . . . 3½ x 8½ inches





RUXTON'S COVER INKS *ON*  
NIAGARA COVER PAPERS,  
The Ideal Combination



PHILIP RUXTON, NEW YORK.  
NIAGARA PAPER MILLS, ZOICKPORT, N.Y.



## THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

## ADVERTISING NOVELTIES OF WOOD.

**American Manufacturing Concern**, Jamestown, N. Y.

## AIR BRUSH.

**Thayer & Chandler**, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

## BALL PROGRAMMES AND INVITATIONS.

**Bahrenburg & Co.**, ball programmes, tassels and bevels. 29 Beekman street, New York.

**Butler, J. W., Paper Co.**, 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

## BINDERS' MACHINERY.

**Mickok, W. O., Manufacturing Co.**, Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

**Isaacs, Henry C.**, 10-12 Bleecker st., New York

## BOOKBINDERS' LEATHER.

**Thomas Garnar & Co.**, manufacturers, 181 William st. and 22 Spruce st., New York.

## BOOKBINDERS' SUPPLIES.

**Slade, Hipp & Meloy, Incd.**, 139 Lake street, Chicago. Also, paper-box makers' supplies.

## BOXWOOD FOR ENGRAVERS.

**Grand Rapids Boxwood Co.**, Grand Rapids, Mich. Also, mounting woods.

## BRASS-TYPE FOUNDERS.

**American Type Founders Co.** See list of branches under "Type Founders."

**Missouri Brass-Type Foundry Co.**, Howard and Twenty-second streets, St. Louis, Mo.

## CALENDAR MANUFACTURERS.

**Crescent Embossing Co.**, Plainfield, New Jersey. Manufacturers of the Famous Crescent Calendars. Large line. Write for prices.

## CARBON BLACK.

**Cabot, Godfrey L.**, Boston, Mass.

## CARDS AND CARDBOARD.

**Bahrenburg & Co.**, 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

## CARDBOARD MANUFACTURERS.

**Champion Coated Paper Co.**, Hamilton, Ohio.

**Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

## CASE-MAKING AND EMBOSSED.

**Shepard, The H. O., Co.**, 212-214 Monroe street, Chicago. Write for estimates.

## CHALK ENGRAVING PLATES.

**Hoke Engraving Plate Co.**, 304 North Third street, St. Louis, Mo.

## CHARCOAL FOR ENGRAVERS.

**Atlantic Carbon Works**. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

## COATED PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

**American Steel and Copper Plate Co.**, 150 Nassau st., New York. Celebrated satin-finish plates.

## DIE SINKERS.

**Wagenhofer, Charles**, 140 West Broadway, New York City. High-grade work.

## ELECTROTYPE AND PHOTO-ENGRAVERS.

**Ringler, F. A., Co.**, 26 Park Place, New York city. Electrotyping and photoengraving.

## ELECTROTYPE AND STEREOPTYPE.

**Biomgren Bros. & Co.**, 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

**Bright's "Old Reliable" St. Louis Electrotype Foundry**, 211 North Third street, St. Louis, Mo. Work in all branches.

**Drach, Chas. A., Electrotype Co.**, cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

**Flower, Edwin**, 216-218 William street, New York city. "Good work quickly done."

**Hurst Electrotype Co.**, 82 Fulton street, New York. Electrotyping and stereotyping.

**Juergens Bros. Co.**, 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

**McCafferty, H.**, 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.

**Peters, C. J., & Son**, Boston, Mass. Stock cuts, embossing dies, embossing compound.

**Rowell, Robert**, Louisville, Ky. Oldest electrotype foundry in the South.

**Scott, Geo. C., & Sons**, electrotypers. 208 Summer street, Boston, Mass.

**Whitcomb, H. C., & Co.**, 42 Arch st., Boston. Electrotyping and engraving of all kinds.

## ELECTROTYPE AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

**The Lovejoy Company**, 444 and 446 Pearl street, New York.

## ELECTROTYPE AND STEREOPTYPE MACHINERY.

**Caps Bros.**, Kansas City, Mo., U. S. A.

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E.C. Complete line of most advanced machines, all our own make.

**Hoe, R., & Co.**, New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

**The Murray Machinery Co.**, Kansas City, Mo. Electrotype, stereotype and etching machinery.

## ELECTROTYPE AND STEREOPTYPE METAL.

**Great Western Smelting & Refining Co.**, 173-199 W. Kinzie street, Chicago.

## ELECTROTYPE AND STEREOPTYPE.

**Kellogg, A. N., Newspaper Co.**, 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

## EMBOSSED FOLDERS.

**Crescent Embossing Co.**, Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all Special Occasions. Large Line. Write for samples.

## EMBOSSEERS AND STAMPERS.

**Crescent Embossing Co.**, Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

**Freund, Wm., & Sons**, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

**Koven, W., Jr.**, embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

## EMBOSSING DIES AND COMPOSITION.

**Peters, C. J., & Son**, Boston, Mass. Embossing dies, embossing compound, stock cuts.

## ENAMELED BOOK PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## ENGRAVERS — COPPER AND STEEL.

**Freund, Wm., & Sons**, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

## ENVELOPES.

**United States Envelope Company**, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papereties. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS: Logan, Swift & Brigham Envelope Co., Worcester, Mass. United States Envelope Co., Holyoke, Mass. White, Corbin & Co., Rockville, Conn. Plimpton Manufacturing Co., Hartford, Conn. Morgan Envelope Co., Springfield, Mass. National Envelope Co., Milwaukee, Wis. P. P. Kellogg & Co., Springfield, Mass. Whitcomb Envelope Co., Worcester, Mass. W. H. Hill Envelope Co., Worcester, Mass. U. S. E. Co., Fine Stationery Div., Worcester, Mass.

## ETCHING ZINC — GROUND AND POLISHED.

**American Steel & Copper Plate Co.**, 150 Nassau street, New York.

## FILING CABINETS AND BUSINESS FURNITURE.

**Globe-Wernicke Company**, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

## FOIL.

**Cooke, John J., Co.**, 149 Fulton street, Chicago.

## FOLDING AND FEEDING MACHINERY.

**Dexter Folder Co.**, factory, Pearl River, N. Y. New York, 200 Broadway; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

**Preston, Richard**, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

## GLAZED PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## GUMMED PAPERS.

**Pirie, Alex., & Sons, Ltd.**, 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

## INK MANUFACTURERS.

**Ault & Wiborg Co., The**, Cincinnati, Chicago and St. Louis; Ault & Wiborg New York.

**Scott, Rogers & Robb** (Gray's Ferry Printing Ink Works), manufacturers of printing-inks. 196-198 South Clark street, Chicago.

**Star Printing Ink Works**, F. A. Barnard & Son, 116 Monroe street, Chicago.

**Thalmann Printing Ink Co.**, St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.

**The Ullmann & Philpott Mfg. Co.**, Office and works, 89-95 Merwin street, Cleveland, Ohio.

## JOB PRINTING PRESSES.

**Boston Printing Press Co.**, 176 Federal street, Boston, Mass.

## LINOTYPE COMPOSITION.

**Langages Printing Company**, 114 Fifth avenue, New York. Books; magazines. Slugs; plates. **Rooney & Otten Printing Co.**, 114-120 W. 30th st., New York. Publishers' work a specialty.

## LINOTYPE COMPOSITION FOR THE TRADE.

**Kellogg, A. N., Newspaper Co.**, 73 West Adams street, Chicago.

## LINOTYPE METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

**Great Western Smelting & Refining Co.**, 173-199 W. Kinzie street, Chicago.

**Kansas City Lead and Metal Works**, Fourteenth and Wyandotte streets, Kansas City, Mo.

## LITHOGRAPHERS TO THE TRADE.

**Goes Lithographing Co.**, 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

## LITHOGRAPH PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## MAIL PLATE SERVICE.

**Mail Plate Co.**, 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

## MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

**Eaton-Huribut Paper Co.**, Pittsfield, Mass.; New York office, 309 Broadway.

## MERCANTILE AGENCY.

**The Typo Mercantile Agency**, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Book, Stationery, Printing, Publishing and kindred lines.

## MONOTYPE METAL.

**Blatchford, E. W., & Co.**, metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

## NUMBERING MACHINES.

**Bates Manufacturing Co.**, 83 Chambers st., N.Y. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; London, Eng., 34 Queen st., Cheapside, E.C. Factory, Orange, N.J., U.S.A. These machines can be purchased at all first-class stationers' and rubber-stamp manufacturers'.

**Wetter Typographic Numbering** machines print and number at one impression, 331-341 Clarendon ave., Brooklyn, N.Y. Sold by all dealers.

## PAPER BOX MACHINERY.

**American Type Founders Co.** See list of branches under "Type Founders."

## PAPER CUTTERS.

**American Type Founders Co.** See list of branches under "Type Founders."

**Eardley & Winterbottom**, 125-127 Worth street, New York.

**Isaacs, Henry C.**, 10 and 12 Bleecker street, N.Y.

**Morgans & Wilcox Mfg. Co.**, Middletown, N.Y.

## PAPER DEALERS AND MAKERS.

**Bradner Smith & Co.**, 184 and 186 Monroe street, Chicago.

**Chicago Paper Co.**, 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

## PAPER DEALERS—GENERAL.

**Dobler & Mudge**, Baltimore, Md.

**Elliott, A. G., & Co.**, Philadelphia, Pa. Specialty, parchment and art vellum papers.

**Japan Paper Co.**, 36 East Twenty-first street, New York city. See ad. in this paper.

## PAPER JOGGERS AND COUNTERS.

**Hart, R. A., & Co.**, Battle Creek, Mich. Job press counters, \$3; jogggers, \$15 and up.

## PAPER MANUFACTURERS.

**Crane Bros.**, Westfield, Mass. Makers of ledger and liner papers.

**East Hartford Mfg. Co.**, Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.

## PAPER MANUFACTURERS—LEDOER ONLY.

**Weston, Byron, Co.**, Dalton, Mass.

## PAPERIES.

**United States Envelope Co.**, Springfield, Mass. A full line of paperies made at Morgan Envelope Co., Springfield, Mass., U.S.E. Co., Fine Stationery Div., Worcester, Mass.

## PHOTOENGRAVERS.

**Bauer, H. C., Engraving Co.**, 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

**Blomgren Bros. & Co.**, 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

**Dobinson, W. J., Engraving Co.**, 277 Washington street, Boston, Mass. Half-tone and line etching.

**Franklin Engraving and Electrotyping Co.**, 341 Dearborn street, Chicago.

**Kelley, S. J., Engraving Co.**, Binghamton, N.Y. Half-tone, line, wood engravers, electrotypers.

**Peninsular Engraving Co.**, Evening News building, Detroit, Mich.

**Peters, C. J., & Son**, Boston, Mass. Half-tone, line and wood engravers.

**Sanders Engraving Co.**, St. Louis, Mo. Electrotypers and photo-engravers.

**Williamson-Haffner Engraving Co.**, 1633 Arapahoe street, Denver, Colo.

## PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Complete outfitts a specialty.

## PHOTOENGRAVERS' SCREENS.

**Levy, Max**, 1213 Race street, Philadelphia, Pa. **Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

## PHOTOENGRAVING.

**Kellogg, A. N., Newspaper Co.**, 73 West Adams street, Chicago. Half-tone and line engravers.

## PHOTOGRAPHIC PUBLISHERS.

**Photochrom Co., The**, sole publishers of Photochrom and Phostint, Detroit, Mich.

## PLATE AND EMBOSSED PRESSES.

**Kelton's, M. M., Son**, C. Kelton, proprietor, 124 Baxter street, New York city.

## PRESSES.

**Duplex Printing Press Co.**, Battle Creek, Mich. Flat-bed perfecting presses.

**Goss Printing Press Co.**, 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

**Hoe, R., & Co.**, New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

## PRESSES—CYLINDER.

**American Type Founders Co.** See list of branches under "Type Founders."

## PRESSES—HAND AND FOOT POWER.

**Robert W. Tunis Mfg. Co., Inc.**, Manufacturers of the celebrated Model Printing Press and dealers in new and secondhand presses of all makes. 708 Chestnut street, Philadelphia, Pa.

## PRESSES—HAND OR FOOT.

**Kelsey Press Co.**, Meriden, Conn.

## PRESSES—ROLL-PAPER.

**Caps Bros.**, Kansas City, Mo., U.S.A. Sheet and roll wrapping-paper presses.

## PRESSES—JOB PRINTING.

**American Type Founders Co.** See list of branches under "Type Founders."

**Eardley & Winterbottom**, 125-127 Worth st., N.Y.

## PRINTERS' MACHINERY AND SUPPLIES.

**Brower-Wanner Co.**, type, cases, chases, motors. 298 Dearborn street, Chicago.

## PRINTERS' MATERIALS.

**American Type Founders Co.** See list of branches under "Type Founders."

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

**Hartnett, R. W.**, 52-54 North Sixth street, Philadelphia, Pa.

**Morgans & Wilcox Mfg. Co.**, Middletown, N.Y. Patent steel furniture and other specialties.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## PRINTERS' OUTFITTERS.

**Kennedy, T. E., & Co.**, 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

**Powell, F. M., Co.**, 406 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

## PRINTERS' PROOF PRESSES.

**Morgans & Wilcox Mfg. Co.**, Middletown, N. Y.

## PRINTERS' ROLLERS AND ROLLER COMPOSITION.

**Bendernagel & Co.**, 521 Minor street, Philadelphia. Vitalized Gelatine for rollers.

**Bingham Brothers Company**, 406 Pearl street, New York. Also, padding glue.

**Chicago Roller Co.**; also, tablet composition. 84 Market street, Chicago.

**Dietz, Bernhard**, Grant and Mercer streets, Baltimore, Md.

**Godfrey & Co.**, printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

**Grayburn, John**, 525 First avenue, Pittsburgh, Pa. Established 1871. Try our padding glue.

**Hart & Zugelder**, Rochester, N. Y. Also, bookbinders' flexible glue.

**Malgne, O. J.**, 324-328 Pearl street, New York city. Also, pressroom paste.

**Wild & Stevens**, 148 Congress street, Boston, Mass. Established 1859.

## PRINTING PRESSES—SECONDHAND.

**American Type Founders Co.** See list of branches under "Type Founders."

**Preston, Richard**, 45 Pearl street, Boston, Mass. Printing, folding and wire-stitchers.

## RUBBER STAMP MACHINERY.

**Dorman, J. F. W., Co.**, Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

## SECONDHAND MACHINERY.

**Campbell, Neil, Co.**, 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

## STEEL CUTTING RULE.

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Also, brass scoring rule.

## STEREOTYPER'S AND ELECTROTYPER'S METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

**Great Western Smelting & Refining Co.**, 173-199 W. Kinzie street, Chicago.

**Kansas City Lead and Metal Works**, Fourteenth and Wyandotte streets, Kansas City, Mo.

## TARCOLIN.

**Chicago Solvent Supply Co.**, 153 S. Jefferson st., Chicago.

## TIN-FOIL.

**Crooke, John J., Co.**, 149 Fulton street, Chicago.

## TOILET PAPERS.

**United States Envelope Co.**, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

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**Languages Printing Company**, 114 Fifth avenue, New York. Price-lists; commercial catalogs.

## TYPE FOUNDERS.

**American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. **BRANCHES**—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. **SPECIAL DEALERS**—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

**Bruce's New York Type Foundry**, 13 Chambers street, New York.

**Crescent Type Foundry**, 346-348 Dearborn street, Chicago.

**Hansen, H. C.**, type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

**Inland Type Foundry**, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

**Newton Copper-Facing Type Co.**, 18-20 Rose st., New York. Established 1851.

## WOOD TYPE.

**American Type Founders Co.** See list of branches under "Type Founders."

**Empire Wood Type Co.**, 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

**Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.



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The North-Western Line is the only double track railway from Chicago to the Missouri River.

The double track is now completed between Chicago and Council Bluffs. Four fast trains each way daily between Chicago and Omaha, three trains daily to the Pacific Coast and two to Denver.

A double track railway across the western prairies means a great deal of history-making, empire-building, American energy.

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## Michigan Central

"The Niagara Falls Route"

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## *Important Announcement*

### **JUST OPENED**

#### **The Inland Printer Technical School Machine Composition Branch**

THE INLAND PRINTER has taken over the school proposed by the Chicago Branch of the Mergenthaler Company and will install all types of composing machines for the instruction of printers who may wish to learn the mechanism and operation of the Linotype, the Monotype, the Simplex or the Linotype Junior. Expert practical workmen will be in charge of each branch, who will devote their entire time—eight hours every day—to teaching those who enter these classes how to take care of and operate such machines as they may elect to learn.

The practical instruction given in a single term in this school will equal years of experience without an instructor. Each student will have such personal instruction and training as will enable him to take charge of a plant of machines upon graduation. None will be graduated without passing a rigid examination as to their fitness to install and care for the machine he undertakes to learn.

While essentially a school for printers wishing to become OPERATOR-MACHINISTS, those wishing to learn operating or mechanism alone can have a term of uninterrupted practice of eight hours a day on the keyboard, or attend only the classes in mechanism.

The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of THE INLAND PRINTER.

Printers only will be accepted as pupils. Printers coming from a town where a union exists must be able to present credentials approved by the Chicago Typographical Union.

THE INLAND PRINTER strongly recommends that applicants out of town send information regarding their experience in the printing business and what branch they have been or are employed in. As the capacity of the school is limited applicants should wait until advised that a vacancy exists before coming to Chicago.

The average time of instruction is six weeks. Competent pupils who desire to secure a school diploma must pass a satisfactory examination. It is a necessary precaution that THE INLAND PRINTER should reserve to itself the right to reject applications for instruction when in its judgment the applicant does not show adaptability for the work of machine operating.

Day and night classes will be sustained. The night classes will be for those whose arrangements will not permit them taking the day classes.

For further particulars, address

**A. H. McQUILKIN, General Manager,**

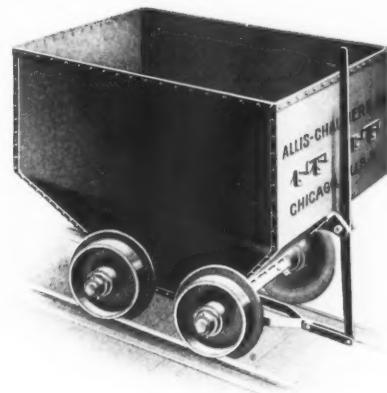
**212-214 MONROE STREET, CHICAGO.**

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is an ART by itself

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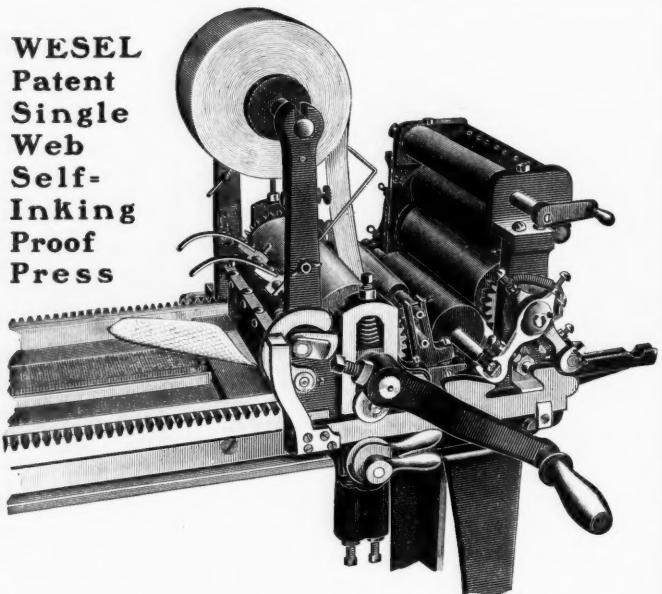
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**BLOMGREN BROS. & CO.**  
No. 175 MONROE STREET, CHICAGO, U. S. A.

# Swift Presses for the Larger Printing Offices

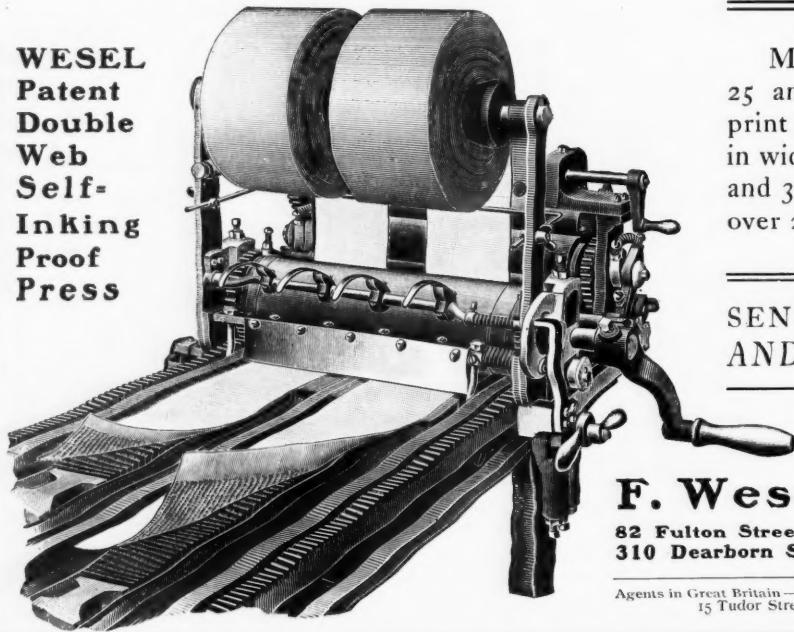
WESEL  
Patent  
Single  
Web  
Self-  
Inking  
Proof  
Press



These Automatic Proof Presses, and the Herald Proof Presses for flat paper, have been on the market over six years, and hundreds are in successful operation in every civilized country. *An economy is guaranteed.*

No concern employing more than one operator on ordinary galley proof presses can afford to be without one of these improved labor-saving automatic proof presses, any one of which will save the wages of from one to four operators, such saving frequently equaling the cost of a press in one year. The quality of work done is greatly superior to any that can be done on the ordinary proof presses.

WESEL  
Patent  
Double  
Web  
Self-  
Inking  
Proof  
Press



Made in 10, 12, 18, 22½, 25 and 28 inch widths, to print matter 26 inches long in widths up to 22½ inches, and 36 inches long in widths over 22½ inches.

SEND FOR CIRCULAR  
AND LIST OF USERS

**F. Wesel Mfg. Co.**  
82 Fulton Street, . . . . . NEW YORK  
310 Dearborn Street, . . . CHICAGO

Agents in Great Britain—THE PRINTING MACHINERY CO., LTD.,  
15 Tudor Street, London, E. C., England.

# WESEL ELECTRIC SELF-INKING PROOF & PRESSES

In these presses we have reduced the labor of taking proofs to merely laying on and taking off the paper after the galley has been placed on the bed. The press is operated by an electric motor, and at a touch of the foot on the treadle the type matter is automatically inked and the proof taken. These presses are specially adapted for newspaper and book work, and for mailing lists, and are only surpassed by our Web Self-Feeding, Self-Inking Proof Presses. Their speed is only limited by the ability of the operator in laying on and taking off the paper.

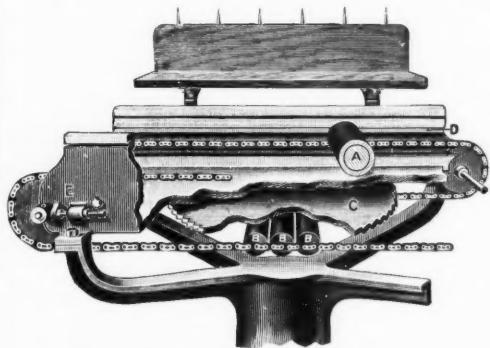
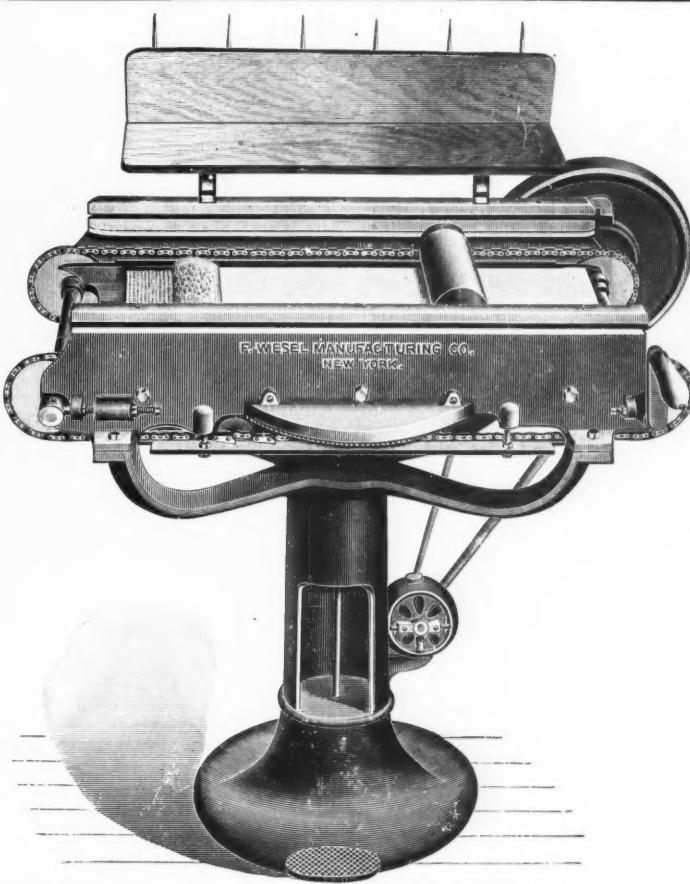


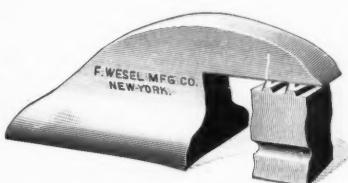
FIG. 6—Showing a sectional view of the Electric Self-Inking Proof Press.

**MADE IN TWO SIZES:**  
**Bed 10 x 29 inches and Bed 12½ x 29 inches.**  
**and furnished complete with Motor.**

Fig. 6 is a sectional view illustrating the construction of these presses. *A* is the impression cylinder, of iron, covered with rubber tubing securely fastened to the cylinder and operated by sprocket chains. The impression is adjusted by bars, *D*, on each side. *BBB* are three inking rollers covered with roller composition, which are operated by the same sprocket chains which control the impression cylinder. The rollers, *BBB*, receive their supply of ink from the ink disc, *C*, which has a rotating motion imparted to it by an ingenious mechanism. The tension of the sprocket chains is regulated by the adjusting mechanism, *E*. The motive power is a small electric motor of high standard, from which a belt is passed to the main driving pulley shown in the complete illustration.



Type-High Gauge, Style A, \$2.50



Type-High Gauge, Style B, \$3.50



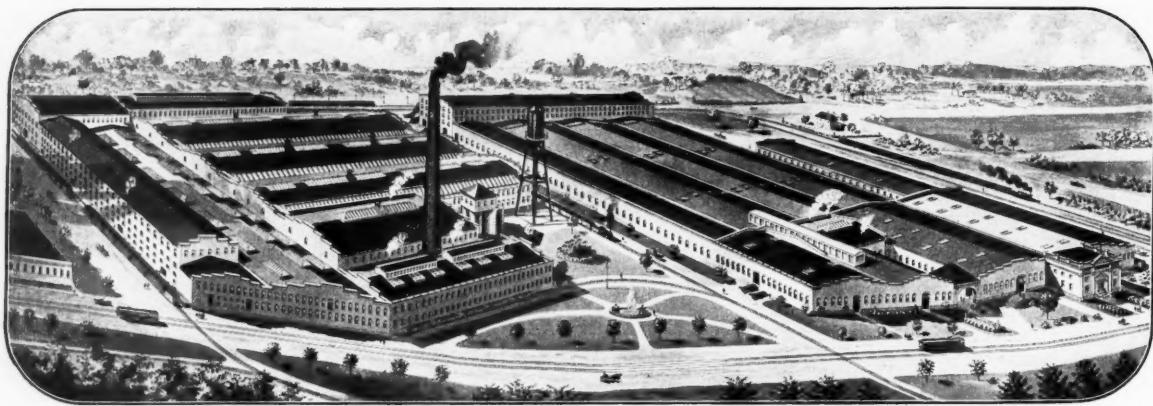
Type-High Roller Gauge, handle 7½ inches long, \$1.25

**F. WESEL MFG. CO., New York *and* Chicago**

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Is Now Rebuilt and in Full Operation.



The Largest Plant in the World for Coating Paper.

*The Printing Qualities and Color of our Paper  
speak for themselves in these pages.*

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## HAMILTON, OHIO

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SAN FRANCISCO . . . . . 410 Sansome Street  
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*Our Paper is Carried in Stock by Paper Dealers Everywhere*

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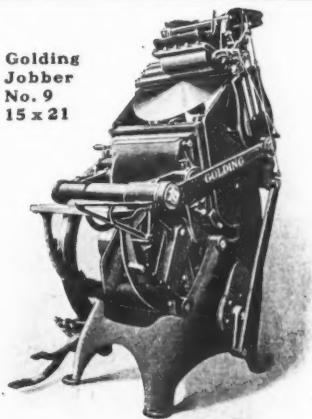
# GOLDING'S PROFIT-EARNING MACHINERY



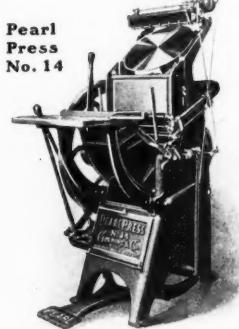
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Platen Presses, Paper Cutters, Labor-Saving Tools, Wood Goods, Inks, Bronzes, and everything the printer uses but paper. If you are preparing to increase your facilities to meet the fall trade we have the machines that will give you the greatest returns from

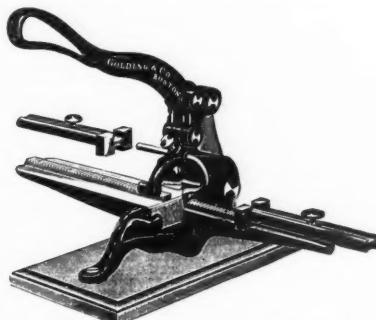
Golding  
Jobber  
No. 9  
15 x 21



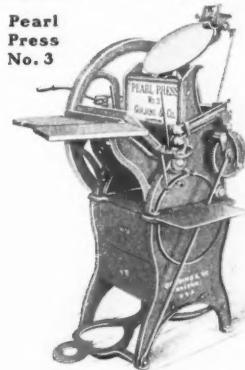
the money you invest in labor weekly. If you are dissatisfied with the profits made in the past we have machines that will cut down your expenses for operation.



Pearl  
Press  
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Little Giant Lead and Rule Cutter



Pearl  
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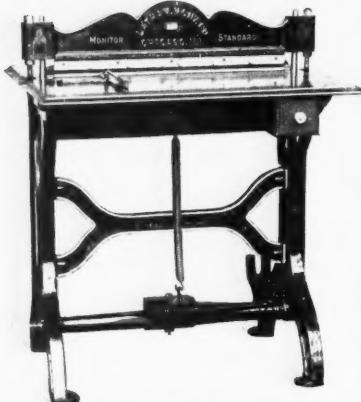
BOSTON, 183 Fort-Hill Square  
NEW YORK, 540 Pearl Street



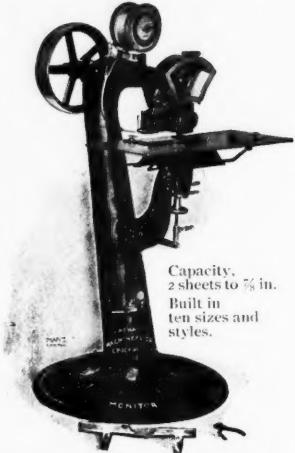
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CHICAGO, 167-169 Fifth Avenue

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—USE—  
**MONITOR  
MACHINERY**



**Latham's Monitor Perforators**  
Steam, Foot and Hand Power. Built in eleven sizes and styles.



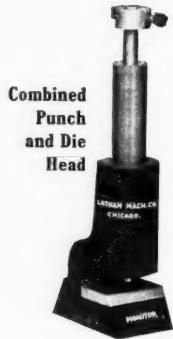
Capacity,  
2 sheets to  $\frac{7}{8}$  in.  
Built in ten sizes and styles.



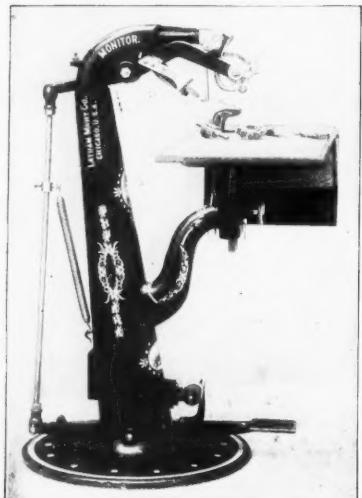
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**Latham's No. 1 20th Century Monitor Wire-Stitching Machine.**



Combined  
Punch  
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Head



**Latham's Monitor Numbering and Paging Machine**  
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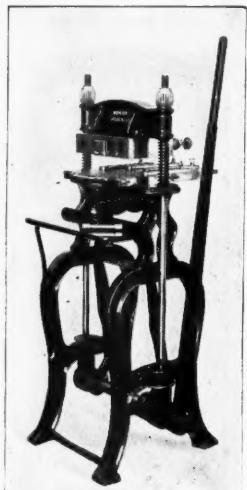
**Latham's Monitor Multiplex Punching Machine for Round or Special Punching, furnished with Combined or Separate Die Heads.**

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9 x 13 Head. Steam or Gas.

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THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS CARBON BLACK

*Why?*

*Read!*

From Charles Eneu Johnson & Co.

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MESSRS. BINNEY & SMITH,

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*Gentlemen.*—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-tone Inks now so much used. We are,

Very truly yours,  
CHARLES ENEU  
JOHNSON & CO.  
W. E. WEBER, Manager.



GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.  
MESSRS. BINNEY & SMITH,  
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*Gentlemen.*—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,  
FRED. H. LEVEY,  
President.

*Send for the Peerless Booklet  
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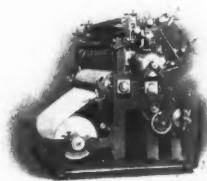
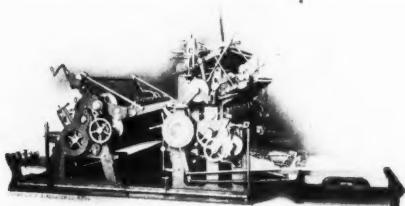
For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.

81-83 Fulton Street,  
New York, U.S.A.  
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London, E.C.

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Manufacturers of *PRINTING PRESSES* for the printing of all kinds of roll wrapping paper, sheet paper, bags and labels in many colors at one operation of the press



The above cuts show our latest **Two-color Chromatic and Water-color Striping Roll Paper Printing Press** with Automatic Sheet-cutting attachment to cut sheets in lengths from 24 to 36 inches, and of any width up to 48 inches. Size of the press, 36 by 48 inches.

Users of these presses will indorse our statement that in strength, simplicity, inking distribution, impression and producing capacity they are superior to and more efficient than any other press on the market. We also manufacture all kinds of **Flat and Curved Stereotyping** and **Photo-Engraving Machinery**.

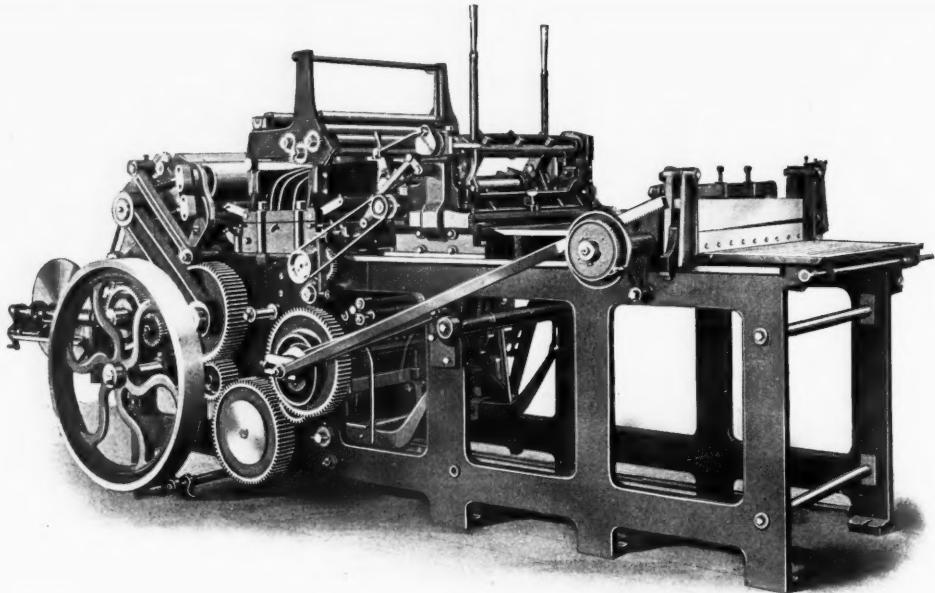
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# KIDDER PRESS CO.

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FACTORY—DOVER, NEW HAMPSHIRE

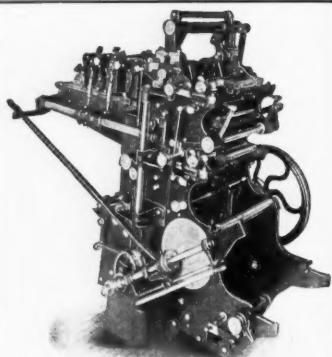


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DOUBLE QUARTO PERFECTOR

This press prints on both sides of the web—on one side in two colors—slits, perforates crosswise and lengthwise, and has numbering attachment for Wetter or Bates numbering heads. Can have punches to notch corners or make holes of any size and shape. With the Multiple Feed and Cut Attachment all the other attachments may be operated once, twice or three times to each impression.

A MOST PROFITABLE PRESS FOR ALL KINDS OF TICKETS, LABELS AND SPECIALTIES OF EVERY SORT

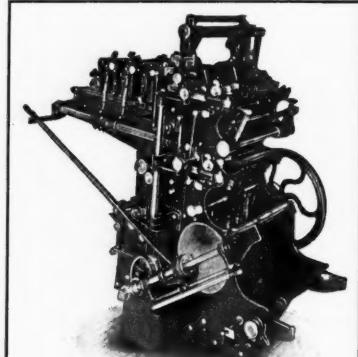


3 X 12 TICKET PRESS

Prints on both sides of web.  
Numbers in another color.  
Has small chase to print name  
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Speed 6,000 impressions per hour.

**Gibbs-Brower Co.**  
SOLE AGENTS  
150 Nassau St., New York



3 X 12 TICKET PRESS

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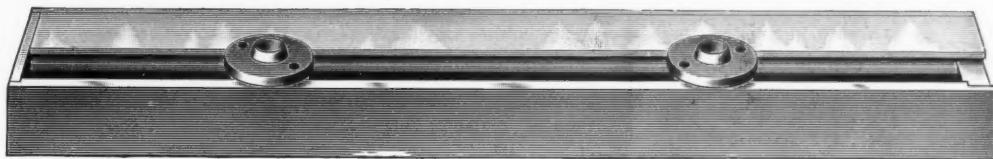
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8 x 50 ems  
or 8 x 30 ems,  
punching the  
work at the  
same time it is printed, saving 100  
per cent. Write to us or nearest sup-  
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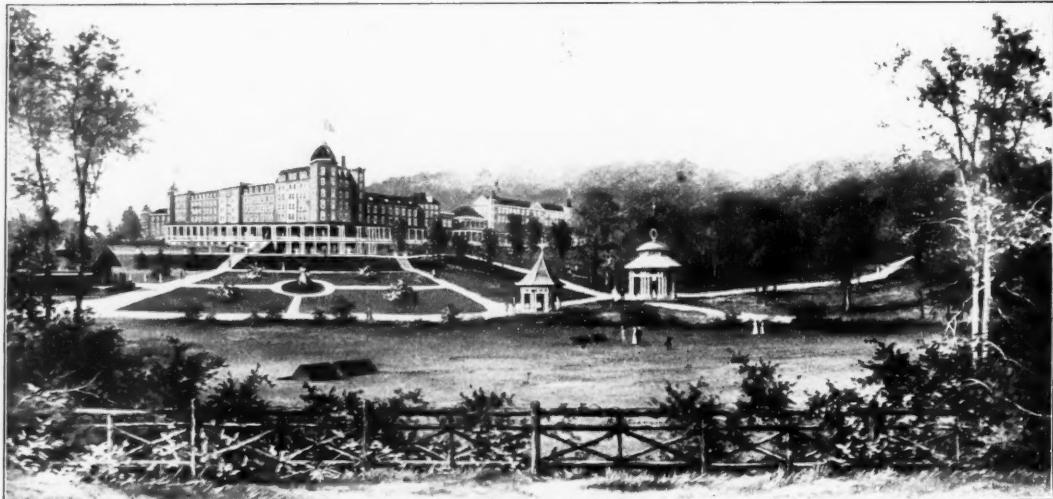


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PRICE { One 8 x 30 ems magazine, with 2 dies, . . . . . \$4.50  
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Size Dies— $\frac{1}{6}$ ,  $\frac{1}{10}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ ;  
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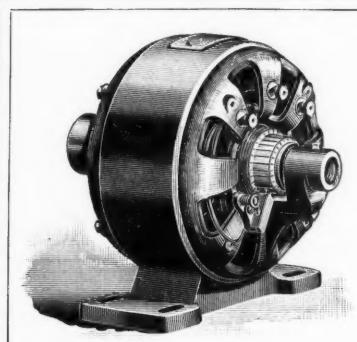
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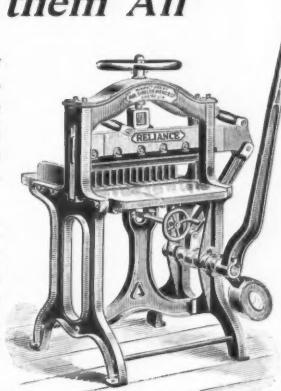
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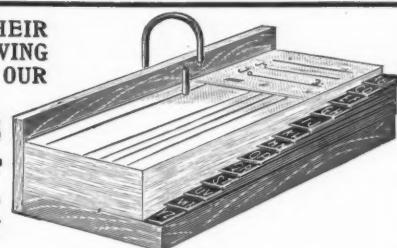
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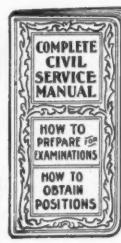
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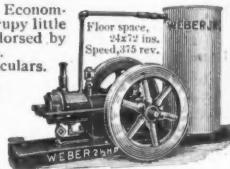
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